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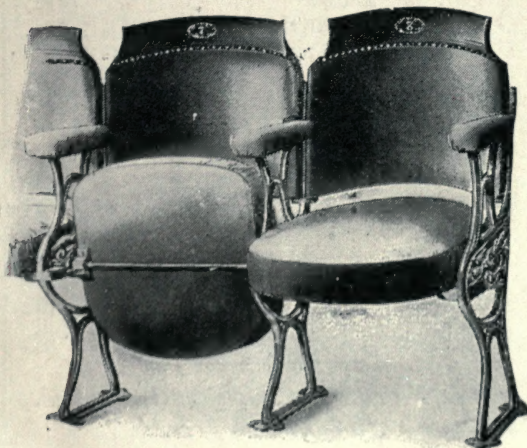
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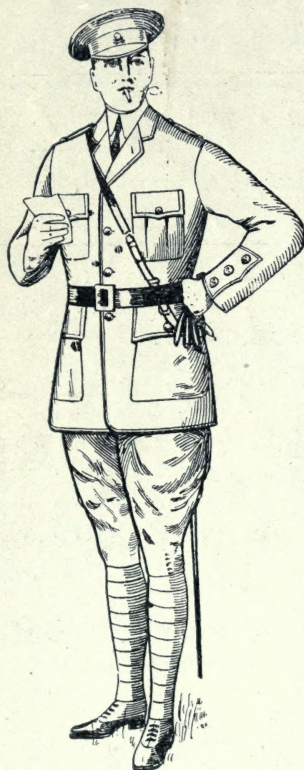
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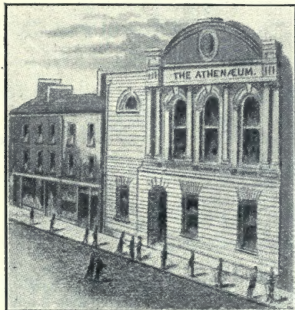
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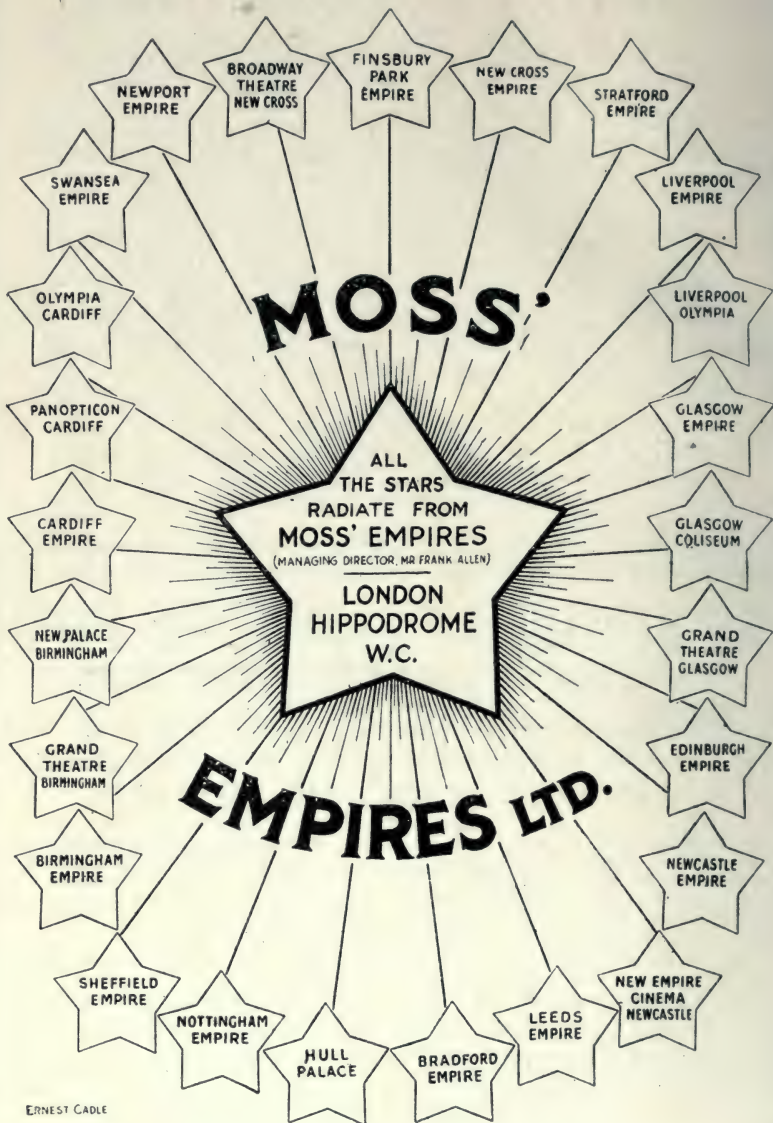
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Mr. Feldman proceeded: "The history of 'Tipperary' is in its way unique, illustrating forcibly that many a song is 'born to blush unseen,' unless kindly hands aid it to a more roseate setting. It was early in September, 1912, that Jack Judge, the author of 'It's a long, long way to Tipperary,' sought his first interview with me. Mr. Judge, who is a singer well known to music-hall audiences, as well as an author of songs many of which have been very successful, recounted to me in glowing terms the phenomenal success he was everywhere making with 'It's a long, long way to Tipperary.' He quite frankly informed me that he had unsuccessfully endeavoured to publish it in several quarters before coming to me; in fact, he went so far as to state that one publishing house, holding the MS. 'under consideration' for a considerable number of

days, had kept him up in London promising him a decision daily, ultimately, much to his distress, returning the song with the opinion that it was worthless. Appreciating his candour, I requested him to sing the song over to me. It immediately impressed me as being full of possibilities. I suggested a few alterations in the construction of the refrain, to which he agreed, and it was our mutual opinion that the changes greatly improved its swing, whereupon I immediately set to work with the publication. I must admit that, much to my surprise, I was not tremendously encouraged by the various artists to whom I originally submitted the song for exploitation; but this did not shake my belief in its ultimate success. As all my previous great successes had undergone a similar reception, I was persistent in carrying out my original intentions. After several 'preliminary canterers' which I gave the song, I ultimately induced Florrie Forde, who is among the best of our chorus singers, to introduce 'Tipperary' in the Isle of Man last summer, and this, to my mind, was the psychological moment in its career, for its success was instantaneous, and the thousands of visitors took to it at once. From this eventful night, July 21, 1913, the song has grown and grown in popularity, and now 'It's a long, long way to Tipperary' is sung throughout the length and breadth of the world, as cables which I have will show. Our orders at the present moment are stupendous, 10,000 copies daily in this country alone being our average sales. In America the song is making an immense impression, and France, Canada, Australia, India, and British Columbia are all ordering 'The Marching Anthem on the Battlefield of Europe.'

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DRAMA OF THE YEAR.

BY E. A. BAUGHAN.

THE theatrical history of such a year as 1914 is not easy to write. One can hardly theorise with any justness on such an incomplete record, although the outbreak of hostilities coincided, strangely enough, with the natural end of the first half of the theatrical year. As a matter of fact, quite apart from the tragedy of the War, theatrical business was not at its best at the end of the summer; many theatres were struggling along with plays which had ceased to be very active attractions. The usual classified digest issued by THE STAGE on July 30 gives a very small list of plays "still running." "The Land of Promise," "Kismet," "Potash and Perlmutter," "My Lady's Dress," "The Cinema Star," "When Knights were Bold," "Driven," "A Heritage of Hate," "Eliza Comes to Stay," "The Sin of David," "The Belle of New York," and "From 9 to 11" is not a very extended list of plays carried forward from the summer to the autumn season. Very few of these dozen plays survived the first days of the War. "Potash and Perlmutter" and "When Knights were Bold" were the exceptions. On the very last day of 1914 they were still running strongly.

In coping with the situation theatrical managers displayed the courage to be expected of them. No doubt as far as their own pockets were concerned one and all would have liked to retire from theatrical business altogether, but instead they did their best to carry-on, so that there should be as little suffering as possible to those dependent on the stage for a living. The public, when it had recovered from its first bewilderment and horror, did its best to support theatres. From personal knowledge I can vouch for many people who still patronised theatres on principle. Little by little the public, having grown accustomed to the dark streets and the early closing ordinance, returned to the theatres, and the usual Christmas entertainments were quite as popular as in any previous year. Whether that popularity will extend as far into 1915 as usual remains to be seen.

One of the first effects of the War was somewhat curious. From the end of August down to the end of the year some sixteen new plays were produced, whereas there were no fewer than twenty-one revivals (not counting Shakespeare). In the previous half-year before the War there had only been six revivals. Partly this policy was dictated, I imagine, by financial reasons, for only a few of the revivals required re-mounting, and partly from nervousness as to what the public wanted. It was thought that well-known plays which had had a successful past would be more likely to attract, and the general tendency has been to revive plays and comedies of the lightest description. Of these many revivals only "Our Boys," "The Flag Lieutenant," "A Message from Mars," "When Knights were Bold," "A Country Girl," and "Raffles" were still running at the end of the year, and none of these, with the exception of "A Country Girl," which dates from October 28, was revived earlier in the year than the end of November. Perhaps "The Little Minister" might have survived if the Duke of York's Theatre had not been required for the annual revival of "Peter Pan." Of the sixteen new plays produced from August to the end of the year only six (I have not included Barrie's little sketch "Der Tag") have over-run 1914, and three of these ("The Dynasts," "The Man Who Stayed at Home," and "David Copperfield") were produced between November 25 and December 24. This does not make for a cheerful view as to the future. On the other hand, it must be admitted that a play of very special attraction, such as "Potash and Perlmutter," weathered the storm. Of many of the others produced and revived since the War quite eleven have had runs varying from well over 50 to 100 performances, and in six instances they have exceeded, or will exceed by the time these lines are read, their 100th performances.

This analysis of the runs of plays produced and revived since the War seems to point to a different standard of success being necessary while the War lasts. Managers will have to arrange their expenditure on production and salaries so that a very much shorter run than was necessary in the past will recoup them, and these calculations will have to be made on the basis of the reduced prices which are now becoming so general. It is a bad look-out for the players and all whose living is dependent on the theatre, but, after all, half a loaf is better than no bread at all. It is clear, I think, that the public for theatres is considerably reduced, so that the long run will be no longer possible, and every theatre will be compelled to become a kind of repertory or stock company theatre in order to give variety to the dwindled number of theatre-goers. We need not inquire for the moment what will happen if the War goes on for any lengthy period. Leaving financial questions out of consideration, the long casualty lists are sufficient warning, and there is no sense in meeting trouble halfway.

What effect the War will have on drama in general is a much more interesting and cheerful subject. It will sweep the boards of finicking problem plays. That may be taken for granted. The nation has had such a stirring-up that the soul-troubles of super-sensitive and over-refined men and women will be no longer of any interest. A gaiety that makes one bear with troubles and actual sorrow is much needed in these days. As we grow more accustomed to the War, and when we have won through it triumphantly, the trials the nation has suffered must have an ennobling influence on drama, which will have a variety of new experiences to express. I do not mean that there will be a great number of plays on war subjects, but that the whole tone of the drama will be broader and deeper. After every war the arts have had a new life, and this Universal War, of which the issues are so clear and so tremendous, will be no exception to the rule. As to specific War plays, we cannot yet get the right perspective, and too much reality will jar on the nerves until the War is only a memory, however vivid.

WAR PLAYS OF THE WRONG SPIRIT.

That was the fault of Mr. E. Temple Thurston's "The Cost," produced at the Vaudeville on October 13. Moreover, the author had failed to reflect the general attitude of the nation towards this particular War. The effect on a suburban family of the unexpected and tremendous fact that Great Britain was at last really at war with Germany was shown in a variety of ways, most of them comic. The chief character, a young philosopher, is drawn as being adverse to war in general as a stupidity, but gradually he is caught in the vortex and becomes as warlike as his father, as his commonplace brother, and as his spirited young wife. The philosopher enlists. But he does not serve his country because he is convinced she is in the right and has to combat the German attempt at world-subjugation, but because the war fever has entered his veins. Possibly that may have some foundation in fact, but it is a particular and not a general instance, for what most men who are naturally adverse to war have felt is that this is a fight for freedom, and, therefore, to be waged by all who can bear arms. "The Cost" was also very sentimental and very rhetorical. It ceaselessly struck a wrong note.

In plays founded on any other war that our nation has had to wage in the past our audiences have not objected to that sentimental and rhetorical note, but not since the days of Napoleon have we been compelled to fight for our very existence as a first-class Power, and even for our very domestic life. Consequently the subject is so real and intimate, and our national resolve to win through so unbreakable, that we resent rhetoric or sentiment. As a nation we do not find it necessary to indulge in the right histrionic emotion, but, having made up our minds, we would rather hide what we feel or pass it off with a joke. That is the attitude of our troops at the front—an attitude which puzzles the Teutonic mind—and it is, and will be for a long time to come, the attitude of our people at home. When the War is successfully finished there will probably be a re-action, and we shall be ready to listen in our theatres to as much warlike sentiment and rhetoric as our dramatists may please to give us. Even then we shall probably laugh at it.

PLAYS OF THE RIGHT SPIRIT.

There is another type of war play which does please audiences, however. Any play which deals with our national courage and enterprise in the past is welcome. Thus Sir Herbert Tree revived "Drake" at His Majesty's not very long after the War broke out and found his account in it. A subsequent revival of "Henry IV., Part I." was not so successful, mainly because the national appeal is overloaded by Falstaff and petty historical and dynastic quarrels. Mr. F. R. Benson's revival of

"Henry V." at the Shaftesbury on Boxing Day will probably have more success, for this play of Shakespeare's is full of national feeling of a type that peculiarly fits the situation of "our contemptible little army" in France. If Germans wish to understand our spirit, humour and all, they cannot do better than re-read this play.

Mr. Lechmere Worrall and Mr. J. E. Harold Terry in "The Man Who Stayed at Home," produced at the Royalty on December 10, have managed to strike the right note. The foiling of a household of German spies by a typical, happy-go-lucky Englishman and his female assistant is carried out with breathless excitement and with refreshing humour. Mr. Dennis Eadie has seldom had a part that has suited him better. The play only treads on the fringe of the War, and yet manages to suggest its reality and seriousness. I think this effect has been obtained by drawing the Germans with restraint and some truthfulness. They are inspired by an unquestioning adoration of the Kaiser and an intense love of the Fatherland, and buoyed up by a contempt of British *laissez-faire*, which are, no doubt, something like the real sentiments of the Germans in this country who have tried to help their side by spying, signalling, and the rest. All are quite worthy, and to be respected, at any rate, for the fixed ideal which prompts their actions. One or other of the authors must have had a close knowledge of Germans and their manner of thought. In "Der Tag," another of the plays directly inspired by the War, Sir J. M. Barrie attempted too much. Very little good was written of the sketch by the critics, but I think they were too severe and rather unsympathetic. Barrie's love of mystifying his audiences was his undoing, as in "The Adored One." What he intended to do was to present in dramatic form a dream which might be supposed to be natural to the Kaiser long after the War had begun. The War Lord dreams of what he might have done; of how his zenith should have been that, having the power to decide whether the world should be over-run by war to consolidate the power of Germany, he had cast his vote for peace. In the midst of this dream he has a vision of the destruction of Rheims Cathedral, and thenceforth he dreams not of what he might have done, but of what he has done, and the proper punishment seems to be death by his own hand. By not plainly showing that the whole play is a dream Sir James Barrie merely mystified his audience, and "Der Tag" became a semi-reality, for which neither its dialogue nor its ideas are suitable. In spirit the little sketch struck rather a fine note, and there were one or two memorable lines, but on the whole it was a failure coming from such a distinguished author. Had its dream-character been more strongly emphasised, I think "Der Tag" would have been more highly praised. Many plays dealing with naval and military life have been revived, and it looks as though the most successful of these revivals will be that of "The Flag Lieutenant" at the Haymarket. Mr. Tearle's virile and breezy hero, if not so comic as Mr. Maude's, gave the successful play a new complexion.

THOMAS HARDY'S "THE DYNASTS."

By far the most noble war-play yet produced has come from the pen of the veteran Thomas Hardy. The last part of this gigantic epic was finished more than seven years ago, so that the poem has the advantage of not being a *pièce d'occasion*. Yet it applies to the present War as if it were written with that object. Those who know the poem are aware of the difficult task Mr. Granville Barker set himself in adapting part of it for the stage. Mr. Hardy himself thought that if it were ever put on the stage the acting, the representation should take the shape of "a monotonic delivery of speeches, with dreamy conventional gestures, something in the manner traditionally maintained by the old Christmas mummers . . . Gauze or screens to blur outlines might still further shut off the actual." As a practical stage artist Mr. Granville Barker knew, of course, the unsatisfactory effect of such a compromise unless employed for a very short scene. With a touch of inspiration Mr. Barker disentangled himself from his difficulties by treating the stage representation of "The Dynasts" as a kind of recitation of the poem, with scenes of living stage-pictures. Mr. Henry Ainsley was given the task of reader, seated in front of and slightly below the stage, while the Chorus, reduced to two speakers, was placed on either side of the proscenium arch. Each picture, as far as acting and delivery of speeches were concerned, was realistic. The scenery, on the other hand, was quite "conventional," with here and there a suggestion of realism, as in the pictures of the "Deck of the 'Victory' at Trafalgar" and of "Nelson's Death in the Cockpit of His Flagship." Naturally, this treatment was less successful when the scene had no great emotional drama. Wellington and Napoleon searching the dress circle for the disposition of enemy forces did not make an impressive spectacle. We were reduced to the naïve

make-believe of children. On the whole, however, "The Dynasts" made a very noble and moving drama, and many of us who thought we knew the poem discovered—much to our surprise—that Thomas Hardy had written much fine and stirring verse. Mr. Granville Barker and his "decorators" certainly gave a triumphant exposition of the truth of their theories when applied to a play which could not be produced on the stage in any other way. The success of the experiment did not convince me, however, that the future of drama lies in a series of stage pictures but slenderly connected by a main plot. The old pageant play of the Elizabethan days—and, to a great extent, "The Dynasts" is a pageant play—cannot be presented with sufficient rapidity unless some working convention is adopted. And that is all Mr. Barker's methods prove. The use of scenery which is only a background to the dramatic figures is another matter, and is not by any means characteristic of Mr. Barker's methods alone.

SHAKESPEARE AT THE SAVOY.

Before leaving this subject of modern stage direction and examining the accomplishment and tendencies of the year, a few lines must be written concerning the production of "A Midsummer Night's Dream" at the Savoy. In the public prints and in interviews Mr. Barker pointed to this production as a test of the theories of himself and Mr. Norman Wilkinson. As a matter of fact, "A Midsummer Night's Dream" proved nothing. For if, on the one hand, some scenes of great artistic beauty were the outcome, on the other hand the open-air character of the play, its suggestion of the scent of flowers and wholesome earth in this England of ours, was quite lost, and so was the naïve and simple fun. The very simplicity which made "The Dynasts" a success—a simplicity which arose from accepting the insuperability of its dramatic difficulties—had been quite absent from the production of Shakespeare's fantasy. Everything was overwrought. For instance, in order to make the fairies different from the mortals, Mr. Barker had the far-fetched notion of gilding their faces and of giving them costumes which suggested nothing so much as Chinese or Indian idols. Shakespeare drew very English and simple fairies, but at the Savoy they were nothing but the eccentric imaginings of a modern art designer. The cover of an *édition de luxe* might be stamped with such figures. Mr. Barker and Mr. Norman Wilkinson may pride themselves, however, on being the pioneers of reform in scenic decoration, as far as London is concerned, at any rate (for Mr. Gordon Craig is the real leader of the movement), and already their ideas have been assimilated and have had good results, notably in the decoration of Mr. Louis N. Parker's "Bluff King Hal."

NOTABLE PLAYS OF THE YEAR.

Turning to a survey of the dramatic year as a whole, and judging it from its artistic success rather than from its financial, the most pessimistic of critics must admit that excellent work has been done. This has not been the case only with plays of obvious literary and artistic aim, but also with those that are intended for commercial success. It is precisely that general raising of the standard which affords a sound measure for the rating of progress. A few plays of exceptional aim sporadically produced during a year mean nothing much, but the experienced playgoer is aware that the most trifling comedy nowadays has points of subtlety and truth to life which the plays of the same calibre in the past quite lacked. The number of revivals has helped us to recognise the progress our playwrights have made. I do not mean that progress has necessarily been made in what may be called "inspiration," but in workmanship and fidelity to life. Inspiration, like gentility in the old rhyme, belongs to no station or race. "Our Boys," for instance, in spite of its old-fashioned workmanship, is still a most amusing farce with a good deal of human nature in it, as its revival at the Vaudeville in November sufficiently proved, but its essential dramatic qualities make their effect in spite of and not because of the workmanship, and "Our Boys" written now would be less crude in its conduct and sentiment and none the less amusing. It would be in every way a better work of art.

THE WORK OF WELL-KNOWN PLAYWRIGHTS.

Quite apart from the comparative progress of the modern play of commerce, however, the year has seen some plays that are of intrinsic artistic worth, and many of these plays have had commercial success, which is of some moment as proving that the public is ready to support good work. There have been disappointments, of course. Mr. G. Bernard Shaw's "Pygmalion" is not of his best. Berlin, Vienna, and Stockholm had acclaimed the play a masterpiece before it was produced in

London. Evidently Continental critics and audiences do not understand Shaw, and applaud him because they rate him lower than we do. To them he is a mere buffoon. We take Shaw seriously, and expect his plays to have a soul, however hidden it may be by wit and characteristic perversity. Superficially "Pygmalion" is an amusing skit on the thinness of the partition that divides good from bad manners. Mr. Shaw's Galatea discovers that the real difference between a flower girl and a duchess is the way in which she is treated. But as a matter of fact Mr. Shaw has also dealt with the much more interesting theme of what a Pygmalion would do when the Galatea of his creation suddenly develops a soul of her own. This theme has the appearance of being an afterthought, and Mr. Shaw has had nothing new to say, but has drawn again on the duel between Tanner and Ann, and his Professor Higgins is not so interesting as the hero of "Man and Superman," and Eliza Doolittle is never as alive as Ann. A dustman, who rises to the middle-class and regrets his free and independent days as a member of the undeserving poor, is a thoroughly Shavian creation, and worthy to rank with the immortal waiter in "You Never Can Tell." The audacity of Eliza's use of a sanguinary adjective came as a bombshell on the first night. The play was no doubt a commercial success, but it was poor Shaw. The only other dramatic contribution by Mr. Bernard Shaw to 1914 was "The Music Cure," a merry, witty, and irresponsible little farce.

Mr. Galsworthy's "The Mob" was also something of a disappointment, although it contains some of the best work he has ever done. The truth is, Mr. Galsworthy does not understand the dynamic force of sympathy in the theatre. He puts forward his hero, Stephen More, as an example of the moral courage which will not give way to mob-rule. We are ready to sympathise with Stephen More and his horror of war, and especially of the bullying of small nations. But he is such a stick of a man, so conceited and tactless, and so bent on fighting for his own hand—in short, so much of a prig—that his courage seems to be merely a matter of egotism. Mr. Galsworthy lives in such a rarified mental atmosphere that he cares only for the psychological question at issue. In the theatre we are more practical. If Stephen More's opposition to his party's policy might have some result we should applaud his stubbornness, but he fights only for a barren idea. Mr. Galsworthy is so just a dramatist that, perhaps in spite of himself, he made the emotions of the mob and its leader so strong and real that we sympathise with them rather than with More. That is an error of dramatic construction, and it could have been rectified, not by caricaturing the mob, as a lesser dramatist would have done, but by making Stephen More stronger and by giving him motives which would not seem on analysis to be only an expression of megalomania. As it is he is emotionally swamped. There is fine work in "The Mob," but Mr. Galsworthy, if he is to fulfil his great promise as dramatist, must pay more attention to the emotional construction of his plays. In "The Mob" the figure of Stephen More demands a bigger and more human conception to stand out from the real and poignant emotions of the mob itself.

MR. ZANGWILL AS DRAMATIST.

The author of "The Melting Pot" and "Plaster Saints" has overmuch of the very dramatic sense which Mr. Galsworthy lacks. In both these much-discussed plays dramatic sympathy is worked up until it almost becomes a theatrical trick. In "The Melting Pot" the fusion of the Jew instead of his nationalisation is merged in the larger theme of that glorious land of which all men in all ages have dreamed, where differences of religion and race shall be smoothed away. Instead of allowing this to be brought forward as the outcome of the whole play, Mr. Zangwill dealt with his ideas rhetorically, and made his hero their mouthpiece. The story, shorn of its rhetoric, is simply that of a young Jewish musician who writes a symphony in praise of the new land of freedom, falls in love with the daughter of a Russian persecutor of his race, marries her, and has his symphony performed with great success. The comedy scenes of Yiddish life are the best in the play. In "Plaster Saints" there is the same artificiality of contrivance. Dr. Redney Vaughan is just as much a rhetorical mouthpiece as David Quixano in "The Melting Pot." As Mr. Galsworthy would have presented the character of the Plaster Saint he would never have claimed our sympathy at all; Mr. Zangwill makes him sympathetic by sheer weight of theatrical rhetoric. Each of these dramatists carries his method of construction to its farthest limit. Mr. Zangwill's dramatic sense is the soundest, however, but real drama lies between the two, and the sympathy should arise from character drawing, and not from extraneous rhetoric.

TWO POETIC DRAMAS.

It is not often in these days that a poetic play is produced, apart from Shakespeare. During the last year we had two. One of them, Mr. Stephen Phillips's "The Sin of David," was actually produced by Mr. H. B. Irving for a run at the Savoy. The play, which was published ten years ago, has the touch of true drama, and the verse is less exuberant and rhetorical than the later poetic dramas which the poet wrote for the commercial theatre. "The Sin of David" is, however, but a sketch. None of the characters is sufficiently developed, and as the dramatic interest is entirely psychological this is a grave mistake. Mr. Stephen Phillips has attempted to treat his subject as a drama of action. Mr. John Masefield's "Philip the King," which was given one performance at a *matinée* organised by Miss Asquith at Covent Garden, is, on the other hand, entirely psychological. It merely expresses the mental struggles of the Spanish King whose lust for world-power was crushed by the catastrophe which overcame the Invincible Armada. Nevertheless, it is a most thrilling and nobly written little play, and the chief character was splendidly acted by Mr. Henry Ainley. English drama has been enriched by "Philip the King."

PLAYS OF STRONG INTEREST.

The old categories of drama no longer suffice. There was a time when plays could be divided into poetry, melodrama, problem, comedy, and farce, but it is now difficult to draw definite lines between the different classes, and, practically, only poetic plays such as "The Sin of David" and "Philip the King" stand in a class of their own. "The Melting Pot" is at once a melodrama, a comedy, and a problem play; so is "Plaster Saints." "Pygmalion" is a farce and a problem play in one, and so on. Only Mr. Galsworthy's plays are, in stage parlance, "straight." They are always "serious." We must forget the old categories. A play is now either of strong interest or it is not. You cannot really class Mr. Somerset Maugham's "The Land of Promise" as a melodrama, for instance. It was one of the chief successes of the year, and by far the finest work this author has yet accomplished. In previous plays of serious interest Mr. Somerset Maugham only succeeded in being melodramatic, but in this picture of the trials of Canadian emigrants he wrote a moving drama. Its chief theme is the contrast of the things that matter in life compared with our over-civilised values. It is in the appreciation of that difference that the present War will have such a marked influence, and, although "The Land of Promise" was written and produced long before the War, it was strangely prophetic of what, I think, will be the new spirit. The author himself has been serving his country at the front as a doctor, and when next he writes a play I shall be surprised if it does not give even stronger expression to the elemental facts of existence. However that may be, in "The Land of Promise" Mr. Somerset Maugham definitely cut himself adrift from the light comedy of manners with which he made his name, and fulfilled the promise of "A Man of Honour" and of "Smith." Strangely enough, other writers of comedies have tried to give their pieces a serious interest.

Thus Mr. Hubert Henry Davies's "The Outcast" has a much more serious interest than is usual in this author's comedies. Mr. Haddon Chambers is also one of those authors who are attempting to graft a serious interest on comedy. Eight years ago in "Sir Anthony" he wrote a very clever play on suburban middle-class life; indeed, it was too keen a satire to be successful. In "The Impossible Woman," an adaptation of Anne Sedgwick's "Tante," he made a valiant attempt to put on the stage a study of the woman of histrionic temperament and overwhelming egotism. Mr. Chambers was happy in being able to secure Miss Lillah McCarthy as the impersonator of this interesting character. These plays by Mr. Davies and Mr. Haddon Chambers, if comedies in form, are really plays of serious interest.

Of downright drama there has been very little. George Egerton's adaptation of Bernstein's "L'Assaut," produced by Sir George Alexander at the St. James's, proved to be as effective and as hard as all Bernstein's work is. The neat workmanship of this French author seems very old fashioned in these days. Mr. Temple Thurston's "Driven," produced at the Haymarket, suffered from the same kind of old-fashioned idea that the story in the play is the chief thing, and that characters may be conditioned by it. There was some clever observation in "Driven," and it was well acted. "Mameena," at the Globe, belongs to the spectacular plays of the "Kismet" type, and is mainly interesting as a picture of Zulu life in the old days. It has been very successful, and is one of the few plays produced soon after the War which have run into the New Year. Mr. Jerome K. Jerome's "The Great Gamble"



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is difficult to class. It is an amusing farcical comedy, with a fantastic symbolism tacked on to it. "The Great Gamble," although not a great play, had qualities which deserved a longer run. Mr. Louis N. Parker's "Bluff King Hal," which reached forty-three performances, was evidently an attempt to supply Mr. Bouchier with a repetition of his masterly impersonation of Henry VIII. at His Majesty's. The play itself was crude, but seldom has any piece been mounted with more beauty and simplicity. "The Double Mystery," which followed "Bluff King Hal" at the Garrick, was a play on the Jekyll and Hyde in every man, and it enabled Mr. Bouchier to give a lurid and powerful impersonation of an unconscious criminal. Success was also gained by Mr. Cyril Maude in "Grumpy," a detective play in which he had already made a triumph in America.

Before leaving the consideration of plays of more or less serious interest, whether melodrama, comedy, or farce in form, I must mention the first public performance of "Ghosts" and "Monna Vanna," under the auspices of Mr. J. T. Grein. Maeterlinck's play, of which so much has been written for so many years, proved something of a disappointment in actual performance, but we were very glad that the Censor had permitted its performance. Mr. Granville Barker's repertory season at the St. James's (1913) and Savoy was an astonishing success, and probably a new repertory scheme would have arisen from that success had not the War intervened. The work of the Incorporated Stage Society and other play-producing bodies must also be mentioned. The production of Tchekhov's "Uncle Vanya," although by no means well done, was quite an event, and converted many of us from our indifference to this strange Russian dramatist. The Incorporated Stage Society also produced Mr. Frank Harris's "The Bucket Shop," a play remarkable for its central character of John Gretton, an unscrupulous worshipper of the doctrine of the financial right to live. Two plays by Anatole France, in a translation by Mr. Ashly Dukes, were just amiable and witty discussions on love; but a third piece, "The Comedy of a Man Who Married a Dumb Wife," is full of broad humour, and it ought to have been included in an evening bill soon after its production. The other stage societies brought forward some good average work, but nothing of great moment. Miss Horniman's season gave us the London performance of "The Mob," Mr. Basil Dean's "Love Cheats," Mr. Harold Brighouse's "Garside's Career" (by no means equal to his one-act piece "The Price of Coal"), and a delightful Jewish comedy, "Consequences," by a new author, Mr. H. F. Rubinstein. The Irish Players brought over some new plays of the row familiar type. The best of these, Mr. J. Bernard McCarth's "The Supplanter," is a grim little tragedy dealing with a feud between a stepfather and his stepson. As usual with these Irish plays, the construction of "The Supplanter" is sketchy and artless, but it proved that the author, who is a postman, has genuine dramatic talent. Of the other and many plays sporadically produced during the year at special *matinées* or in the evening, mention must be made of Mrs. Hope Merrick's "Mary—Girl," a play of some promise, but hopelessly bookish in construction; of Lady Randolph Churchill's "The Bill," a clever political play marred by a lack of dramatic concentration on the principal motives and characters, and Mr. Frederick Fenn's unequal "A Working Man," in which there is an interesting study of contrasting feminine types. Mrs. Fleming is, strangely enough, a companion picture to Tante in "The Impossible Woman." Both are doubtless drawn from life.

COMEDY PURE AND SIMPLE.

By far the most successful production of the year, "Potash and Perlmutter," is yet one of those plays which one can understand a manager not accepting. The quarrels and staunch friendship of the two Jewish tailors are expressed in such a strange mixture of New York English and Yiddish that a London audience might be expected not to understand half the fun of the piece. Mr. Charles Klein's dramatisation of Mr. Montague Glass's stories is not much of a play, but Mawruss Perlmutter and Abe Potash are splendidly drawn, and Mr. R. Leonard and Mr. Augustus Yorke are the characters rather than actors of them. Produced in the middle of April, "Potash and Perlmutter" easily weathered the War-storm, and at the end of the year was still "going strong." The success of the piece proves that the public is ready to applaud uncommon and unhackneyed comedy. Another piece which bids fair to rival the success of "Potash and Perlmutter" is Mr. J. Hartley Manners's "Peg o' My Heart." If it reaches that giddy eminence of success it will be because Miss Laurette Taylor, a young Irish-American actress, has singular charm. She is the play itself.

This year has seen two plays by Mr. Alfred Sutro, "The Two Virtues" and "The

Clever Ones," both comedies of the lightest description. In each piece one admired the deft workmanship and the real sense of comedy, but neither was very strong. Mr. Cyril Harcourt's "A Pair of Silk Stockings" was a most successful light comedy of the bedroom school in a season which, with few exceptions, has not been remarkable for the success of comedy. Indeed, the revival of Barrie's "The Little Minister" stands next, in order of number of performances, to "Potash and Perlmutter," "Peg o' My Heart," and "When Knights were Bold," and even the revivals of "The Marriage of Kitty," "The Tyranny of Tears," and "The Duke of Killcrankie" had considerably more success than many of the new comedies. Mr. Knoblauch's "My Lady's Dress," an object-lesson in the expenditure of brains and life which are laid under contribution to clothe a lady of fashion, might have run still longer if the War had not broken out. Of the American spoof melodramas, "Seven Keys to Baldpate" was the best. "From 9 to 11" demanded too heavy a make-believe, and its travesty of the ordinary crook play was not extravagant enough to be very comic. Mr. Pryce's adaptation of Mr. Arnold Bennett's "Helen of the High Hand" treated conventional characters, as far as the stage is concerned, with considerable freshness. Mr. Monckton Hoffs's "Things We'd Like to Know" was mainly remarkable for presenting Mr. Hawtrey as a poet. Mr. Joseph Keating's "Peggy and Her Husband" was one of the Royalty's comparative failures, but on the evening of its production we were introduced to a dramatist of considerable talent. Miss Gertrude Jennings's "Acid Drops," which preceded Mr. Keating's play, was quite one of the cleverest and freshest one-act plays I have seen for many a day. Later in the season at the Vaudeville Miss Jennings proved that she is not a one-play author, for "The Rest Cure" is even fresher and more amusing than "Acid Drops." I hope Miss Jennings will continue to write for the stage, which she has enriched also with "Between the Soup and the Savoury." With "Broadway Jones," an extravagant affair in which Mr. Seymour Hicks was very much Mr. Seymour Hicks, the tale of successful comedies is ended. For Mr. Parker's adaptation of "David Copperfield," in which Sir Herbert Tree is making the triumph of his career, stands in a class by itself—a kind of tableaux. "A Scrap of Paper," "My Aunt," "Sir Richard's Biography," "The Wymartins," "Break the Walls Down," "An Indian Summer," "Thank Your Ladyship" (which reached only nine performances), "Young Wisdom," "The New Shylock," and "Those that Sit in Judgment" failed to reach their fiftieth performances.

MUSICAL COMEDY AND REVUES.

At the end of 1914 only two musical comedies, revivals of "A Country Girl" at Daly's and of "The Earl and the Girl" at the Lyric, were to be seen in London. Such a state of things has never happened before. At the same time successful revues were running at the Alhambra, the Empire, the Palace, the Hippodrome, and the little Ambassadors Theatre, but to argue that the sun of musical comedy has set would be to generalise from a particular circumstance. The War affected musical comedy in a variety of ways. This type of entertainment at its recognised houses has always been patronised by Service men, either on leave at home or on return from India. The War broke out, too, at a time of the year when London is not devoted to theatres. Moreover, so many of the modern musical comedies are written by enemy composers that the market was closed to them. "The Cinema Star" bid fair to be a great success, but Jean Gilbert, in spite of his name, is German, and the run came to a close prematurely. "The Chocolate Soldier" was revived after the war, but it only reached fifty-six performances. Earlier in the year, "After the Girl" at the Gaiety, "The Joy Ride Lady" at the New, and "Mam'selle Tralala" at the Lyric had runs of over a hundred performances. The Gaiety piece was taken to America, and the theatre was occupied by an American musical comedy, "Adèle," a very poor affair. The internment of Mr. George Edwardes in Germany has had much to do with the inactivity at the Adelphi and the Gaiety. It will be seen that there are reasons why musical comedy was specially affected by the War. At the same time the revues, after an anxious time, are doing extremely well. There is no doubt that the revue has damaged musical comedy as a variety entertainment. There is hardly any difference between the two, and ability to smoke and the greater comfort and cheaper prices are heavy items to throw into the scale of the revue. Musical comedy of higher musical value, such as "Gipsy Love," will always be popular. It does not compete with the revue. Thus a theatrical Mark Tapley may find comfort in the thought that the variety theatre has claimed all in musical comedy that really

belonged to it, and that musical plays, purged of their inconsequent turns, may now step to higher things.

CONCLUSION.

It has not been easy to draw any definite conclusion from the year's work in the theatres, but I think it may be said that the success of "The Land of Promise" may indicate that the public is ready to support plays of strong interest, of a type less artificial than old-fashioned melodrama. The War may have the effect of increasing the appeal of the serious play. But in general the year has shown once more that audiences like comedy to have a serious or satirical or even a symbolical interest. There is still room for light-hearted farce, but the straight old-fashioned comedy of manners does not appeal as it did. We like our humour to have a serious background, or rather we like comedy to deal with serious matters under the cloak of humour. As that is a national characteristic, such plays seem to me to possess real vitality. Is it very far-fetched to claim Mr. Bernard Shaw as the apostle of this movement? As to the future of the theatre, we must be prepared for difficult times, but those who feel pessimistic must remember that the drama is a natural expression of human feeling, and that the satisfaction of that expression is an absolute necessity.

MISCELLANEOUS EVENTS OF THE YEAR.

February 18.—Combined Jockeys versus Music Hall Artists football match and sporting carnival, at Stamford Bridge, in aid of Joe Elvin's Convalescent Home Scheme and the Rous Memorial Home at Newmarket.

March 16.—Unveiling, by Sir George Alexander, of the Burbage Memorial in St. Leonard's Church, Shoreditch.

May 4.—Opening of the White City.

May 8.—An audience of about 600 Welsh nationalists and other ladies and gentlemen interested in the Welsh drama movement met at the City Hall, Cardiff, at the invitation of the Lord Mayor (Alderman Dr. James Robinson), to give a send-off to the efforts made by Lord Howard de Walden to foster a native drama and, by its means, stimulate interest in the preservation of the Welsh language. The meeting was a preliminary to the production of several plays by the Welsh National Drama Company at the New, Cardiff. The Lord Mayor presided.

May 20.—Sir Joseph Beecham's season of Russian, German, and English Opera and Russian Ballet opened at Drury Lane with a revival of Richard Strauss's *Der Rosenkavalier*.

May 28.—The Lord Mayor opened the Sunny Spain Exhibition at Earl's Court.

June 1.—Inaugural performance of the "People's Theatre" (*Pygmalion*) at His Majesty's.

June 2.—In connection with the Pageant of Heroes at Hastings, Sir Herbert Tree unveiled a tablet to Edmund Kean and R. W. Elliston on the site of the first Hastings Theatre.

June 10.—Memorial service for Mr. and Mrs. Laurence Irving, at St. Margaret's, Westminster.

June 15.—Opening of "Cinemazoo" season at the London Opera House.

June 23.—The annual garden-party in aid of the Actors' Orphanage Fund took place at the Royal Botanic Gardens.

July 7.—Aviation Carnival (in aid of the Music Hall Convalescent Home) at Hendon Aerodrome.

July 29.—The second annual fête and gala of the Variety Artists' Benevolent Fund and Institution was held in the Institution's grounds at "Brinsworth," Twickenham.

August 15.—Opening of the Promenade Concert season at Queen's Hall.

November 12.—The Theatres and Music Halls Committee of the London County Council held their annual meeting at the Clerkenwell Sessions House.

November 27.—The annual meeting of the London County Council—sitting as the licensing authority of the County of London—was held at the County Hall, Spring Gardens, S.W., with Viscount Peel in the chair. The Theatres and Music Halls Committee of the Council submitted their report concerning their hearing of the applications at the Clerkenwell Sessions House earlier in the month, and from this it appeared that there were 597 applications, of which five were withdrawn and sixteen recommended for refusal.

December 4.—The Public Control Committee of the London County Council held their annual meeting at the County Hall, Spring Gardens, for the purpose of hearing applications for licenses to carry on employment agencies. The list contained nearly eight hundred applications, and a large number of these had reference to theatrical and kindred agencies.

FIRES IN THEATRES.

March 17.—The Grand, Chorley, was destroyed by fire.

April 17.—The Britannia Pier Pavilion, Yarmouth, was destroyed by fire.

April 17.—The stage portion of the Empire, Kingston, was destroyed by fire.

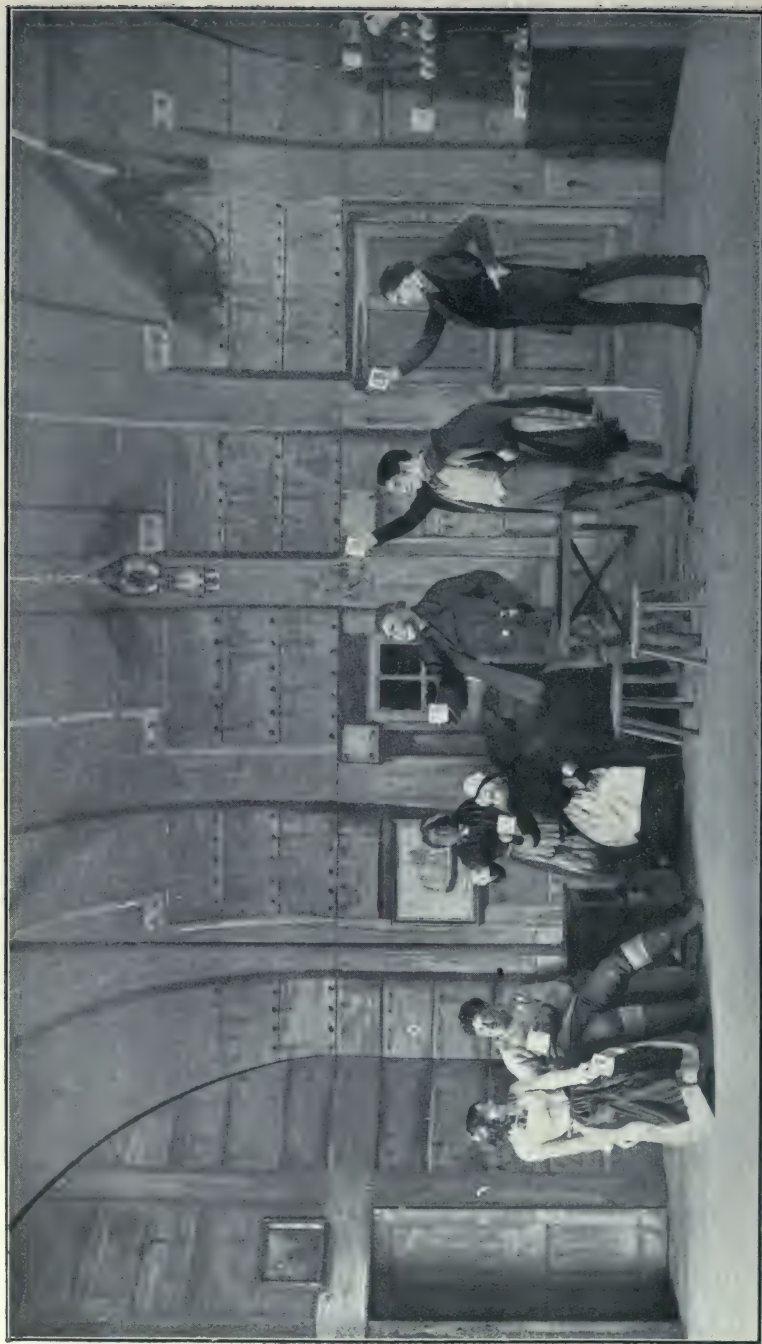
May 12.—The stage portion of the Hippodrome, Belfast, was destroyed by fire.

July 10.—Fire at the Manor, Ringwood.

August 3.—The Hippodrome, Goldthorpe, was destroyed by fire.

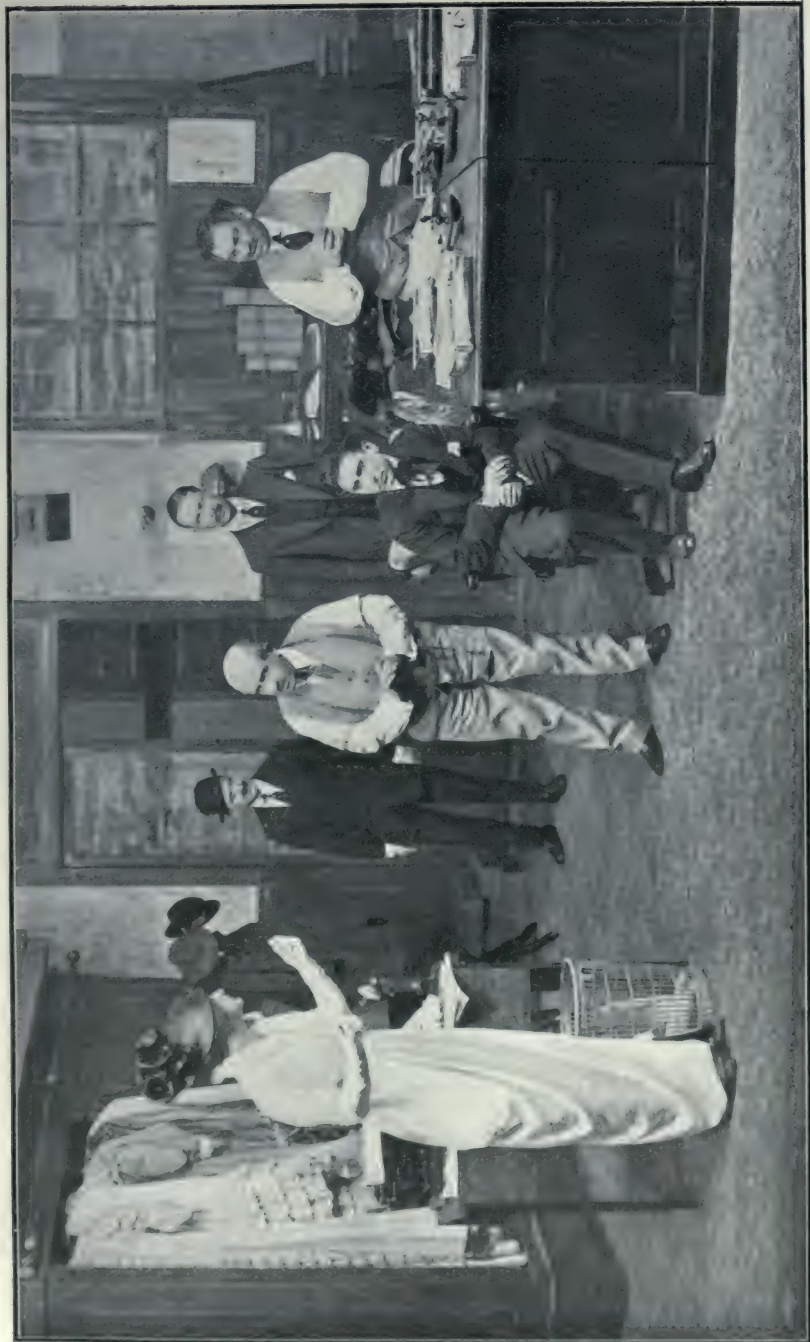
December 12.—Slight fire at the Grand, Southampton.

PLAYS OF THE YEAR.



"DAVID COPPERFIELD" AT HIS MAJESTY'S.

MISS JESSIE WINTER, MR. FRED ROSS, MISS MARY BROUGH, MISS ADA KING, SIR HERBERT TREE, MR. BASIL GILL, and MR. OWEN NARES.



"POTASH AND PERLMUTTER" AT THE QUEEN'S.

MISS MADELINE SHYMOUR, MR. PETER WEISER, MR. AUGUSTUS YORKE, MR. CHARLES RUSS, MR. ERNEST MILTON, and MR. ROBERT LEONARD.

PLAYS OF THE YEAR.



"SEVEN KEYS TO BALDPATE" AT THE APOLLO.

MISS MONA HARRISON, MR. FRANK WAKEFIELD, MR. CHARLES HANTREY, MR. H. ALEXANDER, MR. EDGAR PAYNE, MR. HENRY WENMAN, and MR. D. MAYOR-COOPER.

PLAYS OF THE YEAR.



"A COUNTRY GIRL," REVIVED AT DALY'S.

MISS CLARA BUTTERWORTH as the Princess, MISS GERTIE MILLAR as Nan, and Mr. ROBERT MICHAELIS as Geoffrey.

PLAYS OF THE YEAR.



"THE CINEMA STAR" AT THE SHAFTESBURY.

MR. LAURI DE FRIGES, MISS VAUGHAN, MISS CICELY COURTNEIDGE, and MR. HARRY WELCHMAN.



[Weather & Bugs.]

"THE MELTING POT" AT THE QUEEN'S, AND LATER AT THE COMEDY.

MR. WALKER WHITESIDE, MISS PHYLLIS RELPH, and MR. EDWARD SASS.

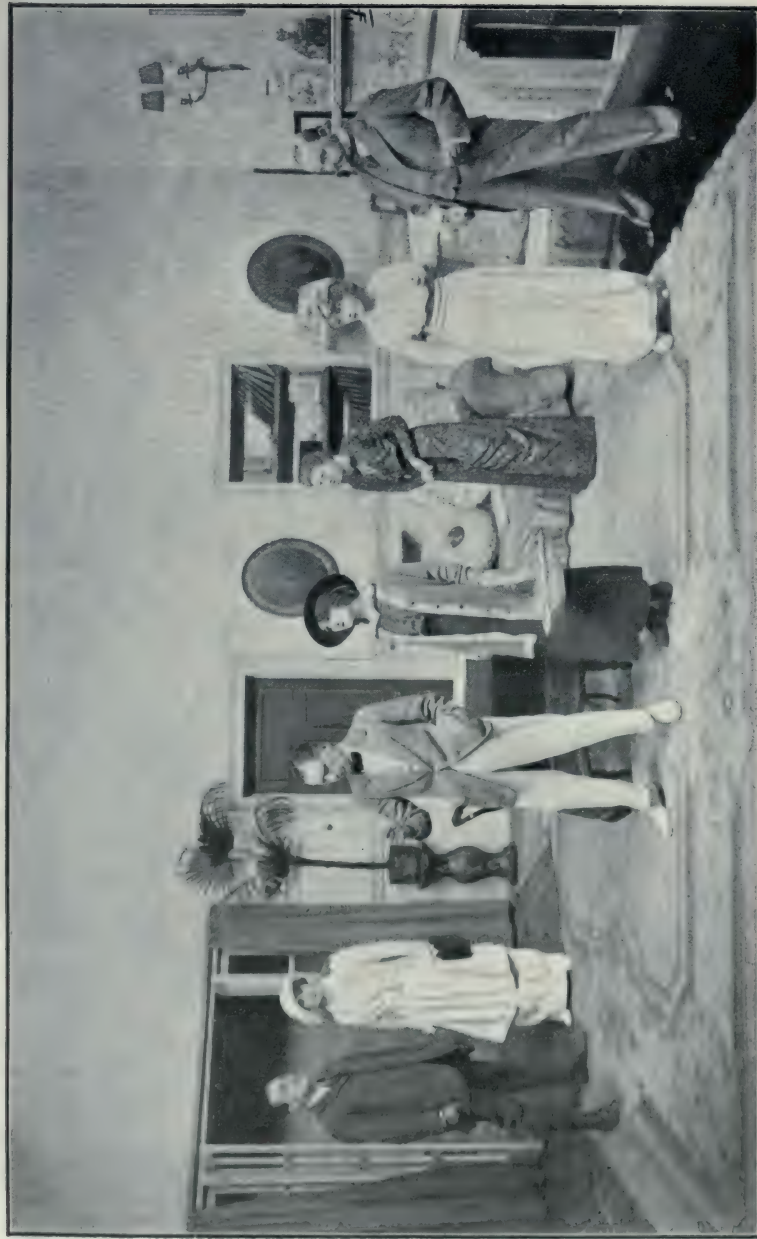
PLAYS OF THE YEAR.



"PYGMALION" AT HIS MAJESTY'S.

MR. EDMUND GURNEY, MRS. PATRICK CAMPBELL, and SIR HERBERT TREE.

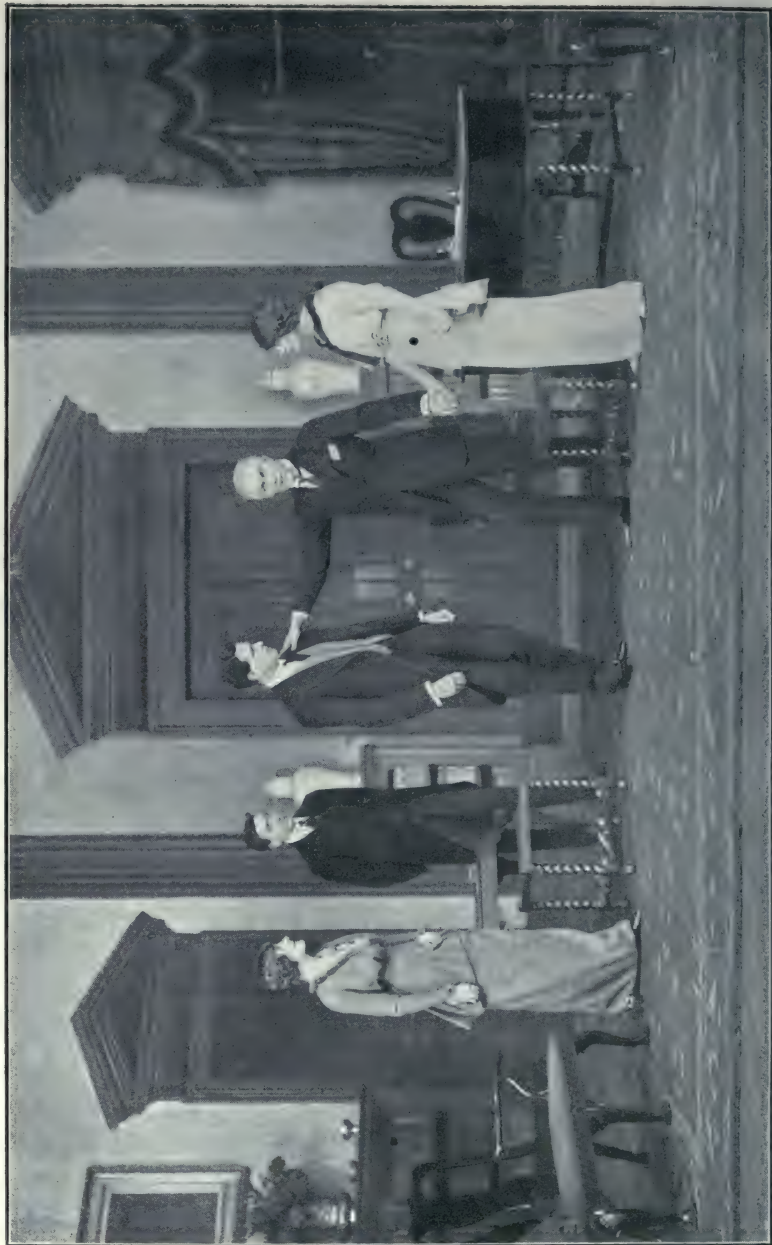
PLAYS OF THE YEAR.



"THE MAN WHO STAYED AT HOME" AT THE ROYALTY.

MR. STANLEY LOGAN, MISS RUTH MACKAY, MR. DENNIS EADIE, MISS ELIZABETH RUSDON, MISS JEAN CADELL, MISS ISOBEL ELSOM, and MR. HUBERT HARBEN.

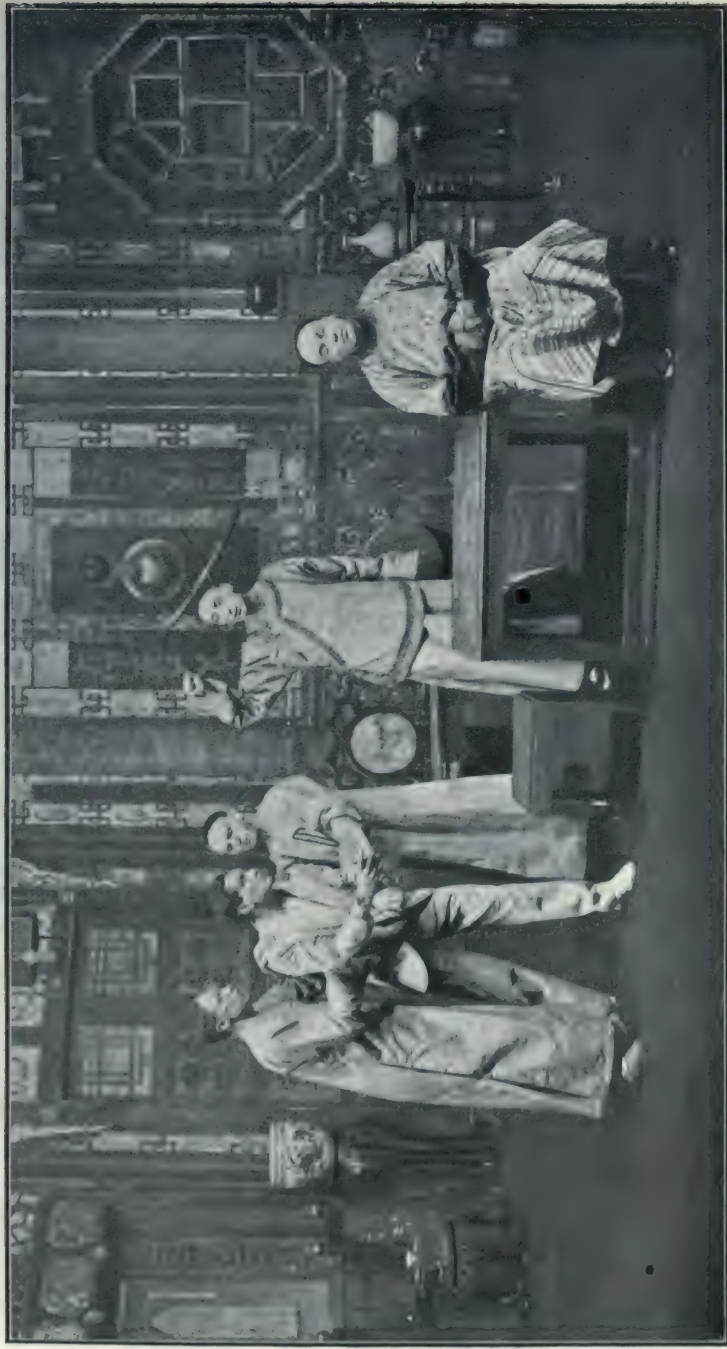
PLAYS OF THE YEAR.



"THE ATTACK" AT THE ST. JAMES'S.

MISS GLADYS STOREY, MR. REGINALD MALCOLM, MR. PHILIP DESBOROUGH, SIR GEORGE ALEXANDER, and MISS MARTHA HEDMAN.

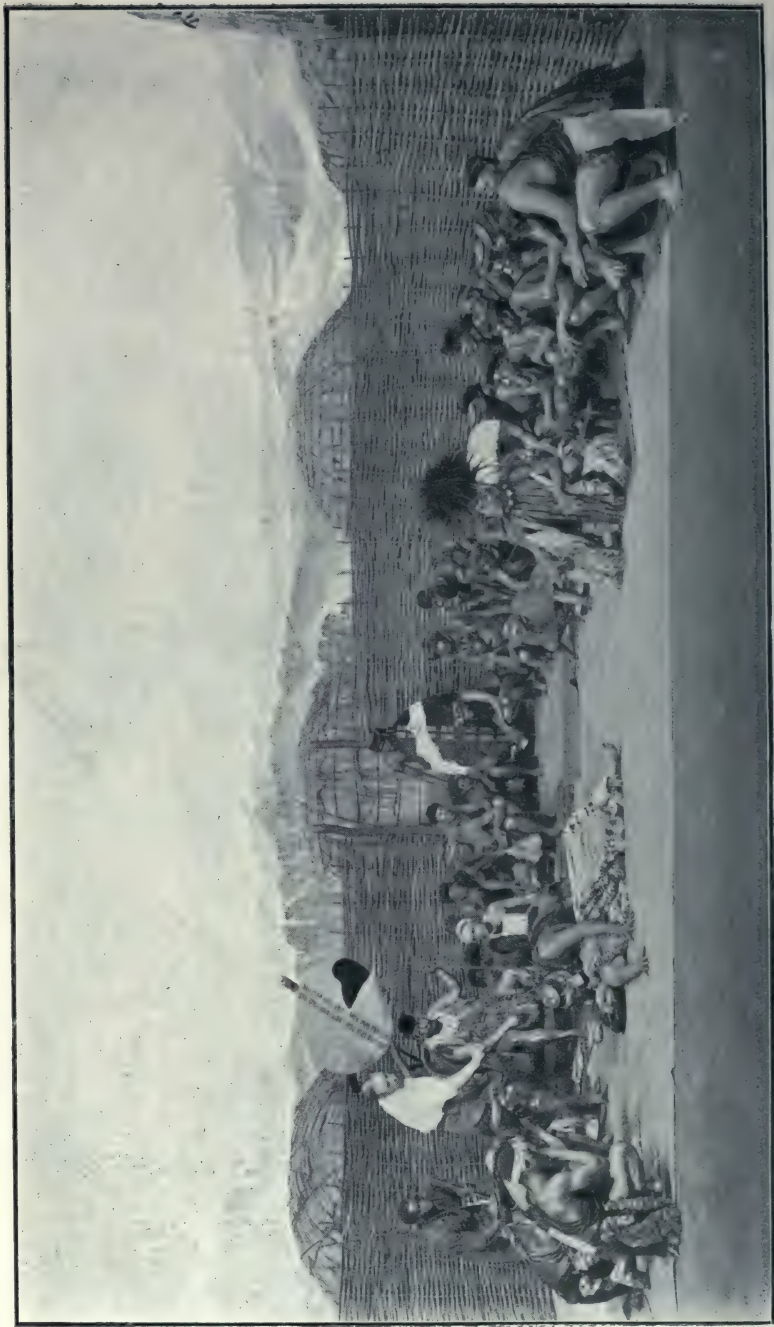
PLAYS OF THE YEAR.



"MR. WU" AT THE STRAND.

MR. MATHESON LANG as Mr. Wu, Mr. EVAN THOMAS as Basil Gregory, and Mr. FRANK ROYDE as Ah Sing.

PLAYS OF THE YEAR.



"MAMEENA" AT THE GLOBE.

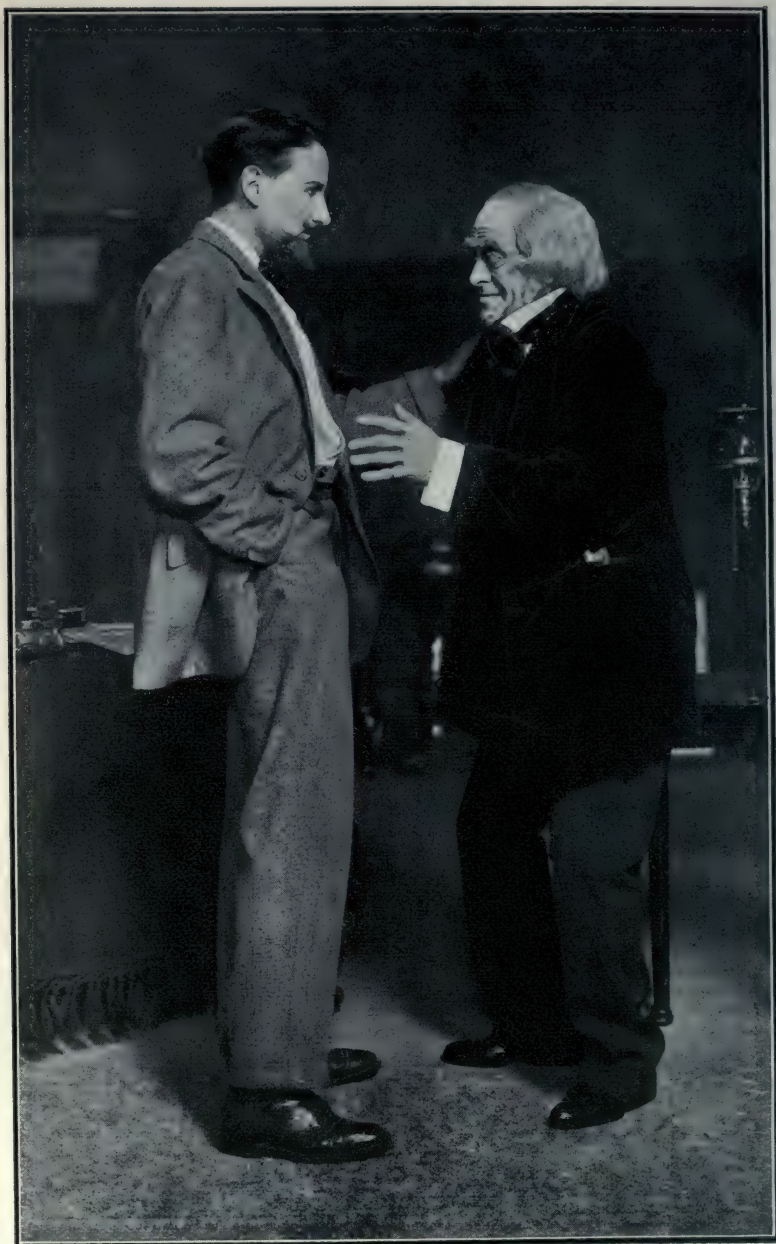
PLAYS OF THE YEAR.



"MY LADY'S DRESS" AT THE ROYALTY.

MISS GLADYS COOPER as Anita and MR. DENNIS EADIE as Jacobin.

PLAYS OF THE YEAR.



"GRUMPY" AT THE NEW.

MR. EDWARD COMBERMERE and MR. CYRIL MAUDE.



"PEG O' MY HEART" AT THE COMEDY.

MISS LAURETTE TAYLOR and MR. ELIE NORWOOD.



A STRIKING POSTER OF "DAVID COPPERFIELD."

THE THEATRICAL YEAR. THE WAR AND THE STAGE.

By BERNARD WELLER.

THE fact of War fell upon this country like a bolt out of a clear sky, or like "a shout that tore hell's concave." For the moment there was everywhere a shock to public opinion as well as a severe dislocation of affairs. Actors and other artists, managers, and all who follow so popularly susceptible an art as that of the stage became affected, even more seriously than most other classes of the community, by so colossal a European struggle as the one in which Great Britain was suddenly engaged. It happened that at the time the West End dramatic stage was in its least active state. Nearly half the theatres were, in the ordinary summer course, closed. On the other hand, the provincial theatres were generally re-opening. Many companies had started their tours on the preceding August Bank Holiday, and many more were to begin on the ensuing Monday. There were at once transport difficulties. One of the consequences of the taking over of the railways by the State for the purposes of Army mobilisation was that the theatrical traffic could not be afforded for the time being the usual facilities. No trucks were available for scenery, etc. The three-quarters fare for theatrical companies and the similar fare for M.H.A.R.A. parties were suspended. Special trains could no longer be provided, and the ordinary service was in many cases interrupted. There was a feeling amongst some of the touring managers that, in this situation, it would be advisable to call in the companies already out and cease all operations for at least a month. But other counsels fortunately prevailed. Managers as a body realised that it was necessary as far as possible to keep the working stage in being, even at the expense of heavy pecuniary sacrifices. It was necessary for the sake of the bulk of actors and other artists, who, if suddenly deprived of their means of livelihood, would have after the summer vacation no resources on which to fall back. To lay up the theatrical forces would not only mean hardship and dire privation to thousands of artists and thousands of stage employees, but would bring about a state of disorganisation that would make an efficient resumption of work extremely difficult. And the "carry on" was equally necessary in the cause of the public welfare. In such anxious days it was for the stage to play a tonic part—to help to divert, cheer, and brace the minds and hearts of the people.

THE STRAIN OF THE WAR.

To the task before it our stage in all its branches applied itself with an energy and in a spirit of both self-preservation and self-denial that the historian will not fail to record. The stages of the other belligerent countries were thrown into a state of paralysis. That was due in a large degree to the comparative nearness of the different areas of the War, and also to the necessities of military service, which called to the armies all able-bodied actors subject to conscription. Our own stage was unconcerned by the first consideration, and only concerned by the second in as far as actors volunteered for service—an obligation to which they answered as freely as the average citizen, as may be gathered from the fact that they sent, up to the end of the year, about 800 men to the Colours. But, favourably as it was situated in these respects, our stage found a tremendous strain thrown upon it. There was some temporary embarrassment, but not a great deal. Managers took their own measures, and actors and other artists loyally supported them; and from the point of view of the supply of amusements, things went on very much as they had gone on before. Managers had

to face heavy losses. Artists found their earnings heavily cut down. But the stage was kept substantially in being. That is, in the peculiar circumstances, a very remarkable achievement. It redounds to the credit of the British stage. It shows our managers and actors, in their own domain, as worthy interpreters of the resolute will of the people.

In London, after the outbreak of hostilities, the position, as far as concerned the opening of places of amusement, was little different from the normal. Some plays of not much intrinsic strength yielded to the pressure of events, but in the first week of the War there were still eight theatres in the West End with unclosed doors—a number that compared favourably in the circumstances with the thirteen open in the middle of August in 1913. Further, there was no abandonment or postponement of the arrangements made for the general West End re-opening at the end of August and the beginning of September. Moreover, Sir Herbert Tree, with an admirable sense of leadership, even advanced the date for His Majesty's, which had been fixed for September 5, and so, with a timely revival of "Drake," our principal theatre for the first time started its season in mid-August. Turning from London theatres to music halls, not one of the latter has closed. Mr. Oswald Stoll, Mr. Frank Allen, Mr. Charles Gulliver, Mr. Walter de Frece, and Mr. Alfred Butt were all strongly for the policy of the open door; and, controlling as they did provincial as well as metropolitan music halls, their attitude had a far-reaching effect. It followed that scarcely any music halls in the country were closed.

The case of the provincial theatres was not so simple. But in a week or two companies found that they could move from point to point with little inconvenience, and also without extra cost, as the railway concessions had been restored. Hence, nearly all the theatres in the provinces were in September open as usual, making the best of the supply, and supplementing it where necessary with other forms of entertainment. Roughly, the theatrical companies on tour in the autumn were about a quarter below the average. But by the time Christmas had been reached there were as many places of amusement open as ever. In the West End there were twenty-six theatres open as against twenty-nine at Christmas, 1913, and all of them showed a full recovery of public attendance.

TROUBLES IN TOWN.

The stage was not maintained in so remarkable a state of activity without pecuniary sacrifice or without adjustment of working conditions. Managers had against them not only the effect of the War, but also to begin with one of the slackest periods of the ordinary theatrical year, with a late summer rich in halcyon days, little tempting to indoor amusements, and with large sections of the public still away on belated holidays. And as the longer evenings came on in October West End managers had, in the darkened streets, an extra and most serious deterrent to playgoing. More and more the streets of London yielded to a cimmerian gloom, and more and more the attendances at the central places of amusement suffered. Not until now was it realised by the public how brilliant in lighting is the metropolis in ordinary times, and this fact intensified the depression, to say nothing of the inconvenience and the danger to traffic caused by this eclipse of the familiar London by night. At His Majesty's, the Haymarket, and elsewhere the evening performances were cut down to two a week. The effect of daily *matinée* performances instead of evening ones was tried, but this expedient could offer no solution of the difficulty, for it ruled out the bulk of frequenters engaged during the day. A few theatres also tried an earlier West End starting time, or rather for one not so late; yet if performances were over at 10 p.m., as some were, the public was still faced at the end with the same black and dangerous streets. London, however, is the most adaptable of cities, and the public acclimated itself to the murky pall and did not allow itself to be stayed in those recreative impulses necessary after the day's work. The few West End theatres that had resorted to daily *matinées* or early evening performances were soon back to the ordinary conditions. Yet London theatrical business certainly suffered a great deal, especially in the most expensive parts of the house. Some of the public stayed away because they did not care to go to places of amusement in time of War; some for economical reasons; some because the means of getting refreshments late at night were limited under the fresh regulations for licensed houses; some because, as stated, the badly lighted streets were depressing and not free from danger; and some because the traffic facilities by road were greatly reduced. West End managers were also hampered a good deal by a shortage of new plays. Our leading dramatists, with a few exceptions, were unrepresented by original works. It is to be feared that the dramatists were, for once in a way, fighting shy of production. Managers would

have been only too ready to produce plays of first-class attraction. But the dramatists held their hands, and revivals had to be turned to. There were a few plays dealing directly with the War, but perhaps the less said about them the better. Great themes demand great masters. And even then the public might be too much held by the actual thing to be beguiled by any sort of make-believe.

THE PROVINCIAL POSITION.

In regard to business in the provinces, certain towns were badly affected by the War. But it would be unfair to put them forward as typical. A majority of the companies drew average receipts. Some of them drew more than average, especially in those towns which the War had made very active in their staple industries, and also in those towns where large bodies of troops were quartered. Generally speaking, it may be said that no complaint could be made of the business done at about 50 per cent. of the provincial theatres; the business done at about 25 per cent. was fairly good, and at about 25 per cent. poor. It must be borne in mind, first, that for some time past many provincial theatres had been suffering in attendance, and also that the better class companies, with certain exceptions, did not go out so freely in the autumn. The measure of good business done was therefore the more remarkable.

HOW ACTORS' SALARIES HAVE SUFFERED.

Managers, however, felt bound to economise where they could, and they did so chiefly in the reduction of actors' salaries. The hardship was very great for the bulk of actors, for salaries for the rank and file in the provinces are, without reduction, almost at the bare subsistence point. Actors, however, with their usual loyalty, showed their readiness to make every possible sacrifice. In a few instances theatrical managers tried the effect of a commonwealth basis, though scarcely at all in the West End, where this basis, which was adopted in effect by most of the music halls, would also have been practicable for the theatres. In the provinces there was some amount of commonwealth payment for theatrical companies. Mr. Martin Harvey employed it with such good results that his company received on the autumn tour considerably more than their usual salaries. But as a rule, in both London and the provinces, reduced salaries were paid—in some cases two-thirds, in others half; in a few even one-third.

WHAT ACTORS HAVE DONE.

There is unfortunately always a good deal of distress in the profession, and these conditions naturally aggravated it. Various measures were adopted to alleviate it, and chief amongst them THE STAGE Special Appeal for the Actors' Benevolent Fund. This appeal, including the contributions made through the Actors' Emergency War Fund, amounted up to the end of the year to £4,826. This sum might have been enormously increased had a percentage of receipts been obtained from all the performances taking place in aid of the War Funds. It is not too much to say that no manager of a theatre or music hall throughout the country has not given these performances in aid of the War Funds, and that no actor or other artist in employment has not given his services, not once but repeatedly. That in itself means from every performer a gift of salary; and in this manner actors, badly as they could afford it, have contributed per head to the War Funds much more than the ordinary person. And their fine-hearted work has not ended there. Seeing that the number of actors is limited in itself and further limited by reason of age and fitness, the proportion on military service is one of which the profession can be proud. But, important as it is, military service is not the only thing that matters. Valuable work has been done by Mr. Martin Harvey, Mr. F. R. Benson, and other leading actors on tour in organising and addressing recruiting meetings. And recruiting has been much stimulated by the artistic work of actors and variety artists in patriotic plays, sketches, recitations, and songs. The same work has also helped greatly—borrowing a phrase from "The Dynasts"—to "stouten hearts" in that impressionable public sphere which the auditorium of a theatre undoubtedly is, and in that infinitely wider sphere whereto it radiates. If it were only by bodying forth the call of patriotism through such inspiring works as "King Henry IV.," "Henry V.," and "The Dynasts" the profession would be doing its duty in noble guise. But, as has been shown, the profession is also doing much else. It is finding men for the War and money for the War's wounds.

REDUCED PRICES.

Reduction of salary was not the only step taken by theatrical managers to meet the exigencies facing them. In the provinces, still bound up with the touring system, the conditions did not admit of much modification. Prices could not be made much lower, except by adopting the twice-nightly plan. There was a scarcity of the more expensive companies, which resident managers might have avoided to a certain extent had they been ready to guarantee a proportion of receipts, securing touring managers against loss. Little or no attempt was made to meet the lack of supply by means of stock-company production. Such production of this kind as there was at the lesser theatres was on a modest scale. As far as it went, it showed some very satisfactory results. It might have gone farther with advantage. But resident managers took the line of least resistance, playing second-rate companies when they could not get first, and third-rate when they could not get second. There was also considerable resort to twice-nightly performances. So prominent a theatre as the Royal, Birmingham, made some experiments in this form of catering; but, generally, the twice-nightly growth was in the less important houses. Some theatres, unable to book a sufficiency of dramatic companies, put up occasional variety bills, and others went in for picture seasons.

In the West End managers realised that it had become necessary for the theatres to make their appeal less to the rich and well-to-do and more to the great mass of the people. It ought not to have needed the sharp lesson of the War to bring home this fact. Had there been no War the movement in favour of reduced prices—and also of revised seating arrangements, such as the booking of the pit, already begun earlier in the year at the Haymarket, Daly's, and the Adelphi—would have gone on and would have increased. For theatrical managers must move with the times. Competition has altered the old order of things, when the public—or a sufficient section of the public—put up with high prices and relatively poor accommodation because there was little or no catering for the public elsewhere. Even with no competition, high prices were never advisable, for they made West End playgoing a luxury to the poorer sections of the public, who only went under a special inducement, and then not more than a small proportion of them went. And the prices in the reserved parts of the house—and the stalls in particular—led to the evil of “papering”—an evil that must be taken into account in estimating the value of seats actually paid for. But to-day this state of things is not merely inadvisable but dangerous. The huge surplus of the London public—the majority of the public, in fact—for which the West End theatres did not trouble to adapt their prices, has fed and established on a large scale other branches of amusements. The disadvantage of the dramatic stage is not merely that it cannot compete with these branches for this greater public, but also that it may not be able in future fully to hold its own public. The theatre public, if it can get a considerable dramatic element in the music halls at half the price, and also with double the comfort in the cheap parts, may be weakened in its allegiance. There is no fear of anything like a theatrical *débâcle*, but the low prices of the music halls and the picture houses, as well as the other facilities offered by those places of amusement, naturally affect the theatre attendance, the more so as the variety bills increase their dramatic features. Even were that not so there is no reason why the West End theatres should, as they do, find themselves shut off by a high—and fixed—tariff from the bulk of the London public.

It will be interesting to see how the special steps taken by reason of the War develop. They were, in a measure, emergency steps, and they were taken independently by managers. It follows that, in the absence of any common agreement, there was much diversity in the arrangements made. Take the position soon after the autumn season had begun. In many cases there was no change—prices were not reduced, and booking facilities were not improved. To some extent that was due—at all events in relation to prices—to the conditions on which the theatre leases are held. Lessees of certain theatres are bound down not to lower the prices. Where changes occurred the existing booking arrangements were not much affected. In point of prices the lowest tariffs were at His Majesty's, the St. James's, the Aldwych, the Little, and the Lyceum—the last-named simply maintaining a tariff already in force. At these houses the stalls were 5s., the pit 1s.—no pit at the Little—and the gallery 6d. The Haymarket had 7s. 6d. stalls, but retained a 2s. 6d. pit and a 1s. gallery. The half-crown pit, however, was booked seats. The Lyric reduced the stalls to 6s., the dress circle to 4s., the pit to 2s., and the gallery to 6d. At the Playhouse—with no pit—the prices were from 6s. to 1s. This house is the only West End theatre where a shilling

seat can be booked. All the 1s pits and 6d. galleries were unreserved. Various modifications occurred before the year was out. About half the West End theatres were then charging reduced prices. The prices seemed to be sorting themselves out into three tariffs—the old tariff, 1s. to 10s. 6d., a medium tariff, 7s. to 1s., and the tariff to which Sir Herbert Tree promptly brought down prices at His Majesty's on August 19, 6d. to 5s. And at the end of the year Mr. Arthur Bouchier at the Garrick had prepared the way for an introduction of the twice nightly plan to the West End stage. Such are the changes. They may be looked at from two points of view. There is the immediate object, and there is the effect that they may have in the future. The first is to facilitate playgoing at the present moment. The desire for the wholesome recreation of the theatre may or may not be as strong in a time of War as in normal times, but obviously the public has less money to spend with the earning power of the country considerably diminished. It is a sound policy for the theatres to recognise this fact, especially in relation to such luxury prices as those of the best parts of the auditorium. The shilling and sixpenny gallery may be another matter. For large popular theatres there is much to be said for them, but in other cases, where pit and gallery accommodation is limited, a two-shilling pit and a shilling gallery, with reserved seats, might be preferable. The present experiments will, in any case, help to show what revisions are practicable. Of course, the salaries of actors must not suffer, as they are suffering just now. But with prices properly re-adjusted no such consequences ought to be feared, for the earning capacities of theatres would grow by reason of the increased attendance. It is because theatres, taking the year through, have so many empty places that prices have remained high.

ACTORS' ORGANISATION.

One could wish, with it all, that the prospects of actors in their working environment had shown some tangible advance during the past year. The need for actors' organisation has perhaps never been put in stronger words than those which Sir George Alexander threw out from the main course of his remarks at the last annual meeting of the Royal General Theatrical Fund. He described it as "the greatest tragedy of the profession" that actors will not combine solidly amongst themselves. At the beginning of the year the collapse of the "Romance of India" spectacle at Earl's Court emphasised strongly the hardships of unpaid rehearsal. By that fiasco about 370 performers, who had been rehearsing for a number of weeks, found their labour lost and their services summarily dispensed with. To relieve the distress caused by this collapse a public fund was opened. Unpaid rehearsal, amongst other things, puts a premium on speculative management, of which the Earl's Court failure was only one of many instances, with most humiliating effects upon the stage in public esteem. That is a special objection to the practice. It was noted in the findings of an admirable report drawn up by a special committee of the Actors' Association that, under the chairmanship of Mr. Clarence Derwent, held an inquiry in the Earl's Court scandalous adventure. The Association also helped in the formation of an auxiliary society, the Pay-for-Play League, formed to obtain payment for rehearsals and extra payment for all performances beyond one a night. This last object was largely for the purpose of meeting the new practice of requiring an actor to give two performances a night with no increase of ordinary salary. Besides working energetically in conjunction with the new League, the Association invoked Government aid; and the Home Office seemed not indisposed to draft as a Bill a Theatre Law. To further this course the annual general meeting of the Association, presided over by Sir Herbert Tree, passed a motion calling upon the Government to institute an inquiry into the conditions of theatrical employment, with a view to ameliorating such conditions. That the motion should have been passed unanimously and that it should have gone to the proper quarter as the resolution of a meeting with the head of the profession in the chair were noteworthy achievements. Unfortunately the general body of actors gave little support to the Association; the League, though it secured a considerable membership, failed to obtain the general adherence of actors; and with the outbreak of the War the whole movement fell into abeyance.

In point of combination other workers in the theatre accomplished some practical results. Certain matters in dispute between the National Association of Theatrical Employees and the proprietors of Liverpool theatres as represented by the Liverpool Theatrical Managers' Association were referred to the arbitration of a nominee of the Board of Trade. An agreement satisfactory to both sides was reached. It fixed the

different rates of pay and set out the working conditions plainly and fully. Apart from actors and managers, all classes of worker were provided for, including supers, dressers, cleaners, firemen, and even hallkeepers. How far the agreement will become a model elsewhere in the provinces remains to be seen. It formed the basis of a similar agreement, subsequently made, under arbitration, in the case of the Manchester houses. During the year the stage employees and the musicians engaged in places of amusement federated their interests through their unions.

POPULAR AND NATIONAL THEATRES.

The War exercised an adverse influence upon a movement to establish people's theatres. A meeting was held at Drury Lane, a committee formed, and arrangements were made for some provisional performances, of which one was given by Sir Herbert Tree at His Majesty's. The subject of establishing theatres for the masses, however, got rather badly mixed up with the thorny problem of Sunday amusements. The subject was also argued a good deal in connection with the project of a National Theatre, to which of course the Shakespeare Memorial National Theatre stands in close relation. The prospects of the latter movement—which made little progress in 1914—did not seem to be improved by the outcome of an imposing meeting convened by the British Academy. At the meeting the Tercentenary Commemoration Committee was formed, and to it was entrusted the task of drawing up a general scheme for an international Shakespeare celebration in England in 1916. So far this committee—a very influential body, to the executive of which Sir Herbert Tree and Sir Johnston Forbes-Robertson were elected—has not produced any scheme. Meanwhile, if these large ambitions have been stayed, the idea of State aid for the stage has found further advocacy. The King has also given further proofs of his goodwill towards the stage. He was present with the Queen at His Majesty's Theatre at the annual Royal performance in aid of King George's Pension Fund for Actors—this year "The Silver King," the first play by a living dramatist given under these auspices—and he also commanded a performance of "Diplomacy" at Windsor Castle.

CONTROL OF AMUSEMENTS.—LAW.

Nothing was done during the year in the belated work of amending the law relating to amusements. These questions of Licensing and Censorship, one can only hope, will now form part of a Bill that, in addition to dealing with them, will codify the subsisting Employment and Agency Laws, which call for a good deal of amendment, and give actors—and also managers—those further Parliamentary powers of which they are in need. Thus a compact Theatre Law would be brought into existence. This codified law would be not in behalf of any particular section, but for the protection and welfare of the theatrical and allied professions as a whole, as well as for the safeguarding of the interests of the public. A law of this kind, it is needless to say, would confer immense benefits upon the stage. It would give the stage the legal status of a profession. It would foster stable conditions. It would enable the stage to develop artistically and economically. However, as things remained in 1914, the plan of double licenses continued to afford a practicable if unwieldy working compromise for places of amusement. A rather reactionary step—somewhat relaxed in view of the pressure of the War—was taken by the Birmingham licensing authorities, who in what they regarded as for the protection of the local theatres, placed a time-limit of forty-five minutes upon stage plays in music halls in Birmingham. The London County Council refused licenses to responsible managers of places of amusement within its jurisdiction who were enemy aliens, and to theatrical and other agents answering to the same description. In relation to the Kinematograph Act, it was held by the Courts that a licensing authority is not entitled under that Act to forbid Sunday performances, and under the same Act that exhibitions of films by manufacturers and agents for trade purposes, not open to the public, are not subject to control as being given for public performance. Some anomalies of the Dramatic Censorship were seen in the sanctioning of so objectionable a piece as "The Little Lamb" while not granting a license to a play of the sanatory purpose of "Damaged Goods"; in allowing, at a time when this country is engaged in war with Germany, the Kaiser to be represented in a stage play; and in licensing two dramas—"Ghosts" and "Monna Vanna"—in the identical form in which they had hitherto been unreasonably prohibited. The Children Bill, which made important changes in the law affecting child performers, would have passed through Parliament but for the War. Under the Copyright Act, 1911, a number of cases were decided on important points. These cases are too numerous to be dealt with here; and the same remark applies to a yet larger number of cases upon questions of contract, etc.

BOOKS OF THE YEAR.

BY L. H. JACOBSEN.

ONCE more during 1914 the normal movements and operations of the book-world were completely disturbed and disorganised by events occurring in the greater world without. Though several works of some interest and importance were published during the earlier half of the year, the unsettling influence of the rapidly changing political situation at home made itself felt in the course of the summer. Then, at the beginning of August, the devastating world-war broke out, with the result that the commencement of the usual autumn publishing season was delayed. Even when it began properly the works issued were, in the main, novels, the output of which seems not materially to have diminished, or books bearing directly upon or arising indirectly out of the War. The balance has been redressed partially by the publication of various works of a biographical nature, which had been in preparation for some time; but these affected our particular sources of supply but slightly, and it may be said fairly that, as far as books dealing with the stage are concerned, the last five months of 1914 have been practically a blank. In this, as in graver matters, it would be foolish and ridiculous to adopt the mantle of a prophet, and hence others may be left to "rush in" to predict the prospects of the publishing trade for 1915.

CRITICISM AND SCHOLARSHIP.

In this department the works issued, though few in number, were of great interest, and in most instances steeped in the true spirit of painstaking research and patient investigation. These terms apply notably to two Elizabethan studies, by British and American scholars respectively: "Elizabethan Drama and its Mad Folk," by an ex-Cambridge man, Edgar Allison Peers; and "The Villain as Hero in Elizabethan Tragedy," by Clarence Valentine Boyer, of the Department of English, University of Illinois. Mr. Peers's book, in its original form as the Harness Prize Essay for 1913, had the rather broader title of "The Mad Folk of English Comedy and Tragedy Down to 1642"; and similarly Professor Boyer's treatise was first designed as a dissertation for the Doctorate at Princeton University. The latter book, issued at 6s. in the Library of Scholarship and Letters, published here by George Routledge and Sons, Limited, and in New York by E. P. Dutton and Co., was an attempt to trace back to Seneca the origin of plays in which the villain is the hero, and also to show the influence of the maxims of that great Florentine Secretary, Machiavelli, upon the type. One may quote again Professor Boyer's definitions of the terms hero and villain, given in the course of a work containing analyses of many famous characters in Shakespeare and in Elizabethan tragedy generally. "The terms hero and protagonist are," he says, "used interchangeably, and by a hero is meant the character who takes the chief acting part in the play, and in whose actions, mental states, and ultimate fortunes we are most interested." And, again, "a villain is a man who, for a selfish end, wilfully and deliberately violates standards of morality sanctioned by the audience or ordinary reader." Professor Boyer sub-divided his subject under the heads of the Ambitious Villain-Hero, the Revengeful Villain-Hero, and the Malcontent and Tool Villain as Avengers, and so on. A similar system or classification was adopted by Mr. Peers, who, in his essay, issued, at 3s. 6d. net, by W. Heffer and Sons, Limited, Cambridge, groups the Mad Folk of whom he treats as falling within the categories of the Maniacs, Imbeciles, Melancholy, Delusions, Hallucinations, and other Abnormal States, and the Pretenders. A fine passage which calls for transcription from a volume ranging over a wide field of drama is that in which he differentiates Shakespeare's attitude on that matter from that taken up by some contemporary playwrights, using the term contemporary, in a wide sense. Thus he refers to "Shakespeare's refusal to sacrifice so grand a passion to the interests of comedy, to expose it as a butt for the

jeers of the groundlings and a subject for idle conversation. His madmen are among his sublimest figures; they contribute to no coarse underplot; they are not introduced to enhance the supposed terrors of melodrama; they form part of the plot itself, are inextricably interwoven with it, colour its very texture, determine its whole character." Another Professor well known for his scholarly writings on both sides of the Atlantic, Charles Mills Gayley, has in his book on "Francis Beaumont, Dramatist" (Duckworth and Co., 7s. 6d. net), composed another able and well-thought-out study, which comprises some account of Beaumont's Circle, Elizabethan and Jacobean, and of his association with John Fletcher. Whether one agrees or not with the share assigned by Professor Gayley in the writing of the plays attributed to Beaumont and Fletcher to those dramatists respectively, the book is a fascinating and absorbing one.

Commendation for zealous, if not completely successful, efforts, rather than unreserved praise for any notable achievement, may be awarded to Huntly Carter for "The Theatre of Max Reinhardt," and, posthumously, to the late Henry Pemberton, junior, for his well-meant, if unconvincing, "Shakespeare and Sir Walter Raleigh," the spelling of these names pointing clearly to the deceased author's crankiness as an exponent of the Raleighian, rather than of the now familiar Baconian, "heresy." Mr. Carter, in his work, published at the moderate price of 7s. 6d. net by Frank and Cecil Palmer, attempted too much in trying to epitomise the methods of the various stages from which the much-discussed German producer drew his subjects, and it is to be feared that for the present Reinhardt and his spectacular productions will be at a discount over here. Some careful analyses and interesting tabular matter formed the most important sections of Huntly Carter's large volume. Few words are here needed with regard to the endeavour of Henry Pemberton, junior, an American scholar, to show, by means of "topical allusions" taken from Shakespeare's plays and poems, that they were written not by him but by Sir Walter Raleigh. One has little sympathy with this system of wresting evidence and argument from the text of immortal works, and the reader curious about such things may be referred to the book itself, published at 6s. by the J. B. Lippincott Company, Philadelphia and London.

BOOKS OF REFERENCE.

Among the various books of theatrical reference published during the year special mention may be made of a useful American compendium, "Who's Who in Music and Drama," edited by Dixie Hines and Harry Prescott Hanaford, and published by the latter, at 5 dollars, in New York. It should be of special value to artists appearing across the Atlantic.

MEMOIRS AND REMINISCENCES:

Here the list, made up from private or extraneous sources, is a fairly long one. It may be headed appropriately with a work that rightly found great favour on its appearance in serial form in the columns of *THE STAGE*, "Forty Years on the Stage: Others (Principally) and Myself," from the pen of that scholarly and well-versed player J. H. Barnes. Recently issued in book form by Chapman and Hall, Limited (10s. 6d.), Mr. Barnes's admirably told reminiscences had their value increased by an index of names and by a number of interesting old photographs. Many allusions to stage matters were found also in "Coasting Bohemia," by J. Comyns Carr, which, too, first appeared in instalments in a newspaper, the *Daily Telegraph*, and another dramatist and journalist, F. C. Philips, similarly referred freely to theatrical doings in his volume styled "My Varied Life." In like manner things musical were touched on *passim* by that distinguished composer Sir Charles Villiers Stanford in "Pages from an Unwritten Diary" (Edward Arnold, 12s. 6d. net), and by that long-popular song-writer, Miss Maude Valérie White, in her book of recollections called "Friends and Memories." Arthur H. Engelbach's entertaining third set of "ana," "Anecdotes of the Theatre" (Grant Richards, Limited, 3s. 6d. net), might also find a place here.

MUSIC AND SOME MUSICIANS.

Not counting a couple of works of a reminiscent character noted elsewhere, but few musical books reached this office during the past year, a marked contrast being thus presented to 1913. Some disappointment may have been felt by old Savoyards with regard to a book that promised to be of real importance as well as arousing lively and, for the most part, pleasurable recollections. The lengthy title of this was "Gilbert, Sullivan, and D'Oyly Carte: Reminiscences of the Savoy and the

Savoyards," and it was published, in a handsome volume, embellished with numerous illustrations and several facsimile letters, at 12s. 6d. net, by Sir Isaac Pitman and Sons, Limited. To use the words of one of the collaborators, "the circumstances attending the compilation of an avowedly composite work were, I think, unique." In this manner Mr. Cunningham Bridgeman, self-described as "one of the oldest and closest surviving camp-followers of the D'Oyly Carte Army Corps," endeavoured to explain how he had to end the book after the death of François Cellier. The latter's florid and anecdotic methods and Mr. Bridgeman's vein, which was more that of an annalist and an analyser, did not consort together very well; but the compilation, in spite of obvious shortcomings, may prove of value for purposes of reference as well as entertaining, considered as a storehouse of anecdotes.

Published in the spring in anticipation of Sir Joseph Beecham's second brilliant season of Russian Opera at Drury Lane (let us hope that the Fates may grant us a third in 1915), Mr. Montagu-Nathan's admirably-put-together "History of Russian Music" (William Reeves, 5s. net) met with deserved appreciation throughout the summer, and, in combination with Mrs. Rosa Newmarch's book on "The Russian Opera," afforded one a mass of clearly arranged information with respect to the composers in the Beecham repertory, and to their works, predecessors, and contemporaries. In its four parts, The Pre-Nationalists, The Nationalists, The Decline of Nationalism, and The Present Movement, Mr. Montagu-Nathan sketched fully the careers, and outlined the aims and principles, of Glinka, Dargomijisky, and "The Five," Balakireff, César Cui, Rimsky-Korsakow, Moussorgsky, and Borodin, as well as of Stravinsky, Glazounow, Scriabin, Tcherepnine, Arensky, Rachmaninoff, and the rest. Hence no one can with reason plead ignorance of the methods and achievements of the great Russian Schools that have produced such remarkable and poignantly interesting music.

That erudite and learned musician Cecil Forsyth chose the somewhat inapt title of "Orchestration" for his elaborate and profusely illustrated work issued, at 21s. net, in Macmillan's valuable "Musician's Library." Orchestration is generally taken as signifying the method of scoring musical compositions for an orchestra, but Mr. Forsyth aimed rather at giving exhaustive and generally accurate and well-informed descriptions, both technical and historical, of all the instruments in a modern orchestra, showing "where they sprang from, how they developed, and what they are to-day." For purposes of reference, also, a matter of great importance in a work of this nature, he began "with a complete list of orchestral instruments, their compasses, and notations," and he ended "with an index, which is also a digest of the work." Between fifty and sixty instruments are discussed, and, in many cases, figured, in the course of Mr. Forsyth's 500 pages, his classification and his mechanical dissertations calling for close and systematic study.

PLAYS.

Macmillan's published in one volume (7s. 6d.) as well as in three parts (4s. 6d. net each) Thomas Hardy's great epic drama of the Napoleonic wars, "The Dynasts," now, thanks to the enterprise and energy of Mr. Granville Barker, witnessed upon the stage as well as to be conned in the library. Included in Hodder and Stoughton's Christmas books was "J. M. Barrie's Half Hours," comprising those short plays of his, "Pantaloen," "The Twelve Pound Look," "Rosalind," and "The Will." Some of August Strindberg's cruelly vitriolic plays were issued in English dress during the year, and other dramatists whose works were printed were Eden Phillpotts, John Masefield, represented by "Philip the King," Israel Zangwill, with "Plaster Saints," Arnold Bennett and Edward Knoblauch, with "Milestones" as their example, Lascelles Abercrombie, of Repertory Theatres reputation, and that eminent Indian poet and philosopher Rabindranath Tagore, Tolstoy also being included in the list, as well as Lady Gregory. A cosmopolitan array of playwrights indeed.

ROYALTY AT THE THEATRE.

A performance of "THE SILVER KING," attended by the King and Queen, was given at His Majesty's, on Friday, May 22, in aid of the King George's Pension Fund for Actors and Actresses. The performance was under the direction of Mr. Arthur Bouchier and the cast was as follows:—

Wilfred Denver	Mr. H. B. Irving
Daniel Jaikes	Mr. J. D. Beveridge
Frank Selwyn	Mr. Owen Nares
Geoffrey Ware	Mr. Herbert Waring
Samuel Baxter	Mr. Henry Ainley
Captain Herbert-Skinner	Mr. E. S. Willard
Henry Corkett	Mr. Gerald du Maurier
Elijah Coombe	Mr. Ambrose Manning
Cripps	Mr. C. M. Lowne
Mr. Parkyn	Mr. John Beauchamp
Binks	Mr. Alfred Bishop
Brownson	Mr. Eric Lewis
Bilcher	Mr. G. P. Huntley
Teddy	Mr. E. M. Robson
Tubbs	Mr. H. de Stolla
Gaffer Pottle	Sir Herbert Tree
Tipsy Passenger	Mr. Charles Hawtrey
Cabman	Mr. Frederick Ross
Leaker	Mr. Sydney Valentine
Servant	Mr. Robert Loraine
Servant	Mr. Matheson Lang
Detective	Mr. Frederick Kerr
Detective	Mr. Dennis Eadie
Railway Inspector	Sir George Alexander
Porter	Mr. Murray Carson
Newsboy	Mr. Seymour Hicks
A Passenger	Mr. Weedon Grossmith
First Rustic	Mr. Harry Paulton
Second Rustic	Mr. Frank Hill
Nellie Denver	Miss Lillah McCarthy
Cissy Denver	Miss Renée Mayer
Ned Denver	Miss Violet Marley
Olive Skinner	Miss Marie Löhr
Tabitha Durden	Miss Florence Haydon
School-children	{ Moya Nugent
	{ Nancy Fawley,
Susy	Miss Gladys Cooper
Mrs. Gamage	Miss Henrietta Watson
Lady Passenger	Miss Ellis Jeffreys
Another Lady Passenger	Miss Carlotta Addison

Others who appeared were:—

Mr. William Abingdon	Mr. Fred Grove
Mr. Clifton Alderson	Mr. Edmund Gurney
Mr. Oscar Asche	Mr. Henry Hargreaves
Mr. John Astley	Mr. F. Harvey
Mr. H. K. Ayliffe	Mr. Arthur Hatherton
Mr. Robert Ayrton	Mr. Babiol Holloway
Mr. James Berry	Mr. Dickson Kenwin
Mr. W. H. Berry	Mr. H. W. Kimber
Mr. George Bishop	Mr. Claude King
Mr. Acton Bond	Mr. Henri Laurent
Mr. E. H. Brooke	Mr. Howard Leslie
Mr. J. V. Bryant	Mr. Erig Lugg
Mr. Benedict Butler	Mr. Oswald Marshall
Mr. Roy Byford	Mr. Rosamond Mayne-
Mr. Francis Chamier	Young
Mr. Harold Chapin	Mr. Charles Maunsell
Mr. Holman Clark	Mr. Philip Merivale
Mr. Percival Clark	Mr. Edward Morgan
Mr. C. Hayden Coffin	Mr. Stuart Musgrove
Mr. Lewis Coker	Mr. Norman V. Norman
Mr. Ralf le Cornu	Mr. George Owen
Mr. Ernest Cresfan	Mr. Reginald Owen
Mr. Frederic Culley	Mr. Sydney Pease
Mr. Val Cuthbert	Mr. Stanley Perrett
Mr. E. Dagnall	Mr. Brydon Phillips
Mr. E. Degges	Mr. Arthur Poole
Mr. Clarence Derwent	Mr. A. G. Poulton
Mr. Francis J. Duguid	Mr. George Pownell
Mr. James Eastman	Mr. E. Vivian Reynolds
Mr. Archibald Forbes	Mr. J. Fritz Russell
Mr. Basil Foster	Mr. Edward Sass
Mr. Warburton Gamble	Mr. Farren Soutar
Mr. Charles Garry	Mr. Lyall Swete
Mr. A. E. George	Mr. Ion Swinley
Mr. Algernon Greig	Mr. Norman Trevor

Mr. Charles La Trobe	Mr. Thomas Weguelin
Mr. Gedge Twyman	Mr. Algernon West
Mr. Allan Wade	Mr. Arthur Whitty
Mr. C. D. Warren	Mr. Walker Whiteside
Miss Nellie Mortyne	

The Play rehearsed on this occasion by Messrs. E. S. Willard and Ambrose Manning, with Messrs. Stanley Bell, S. T. Pease, A. Bellew, as stage managers and Mr. Henry Dana as general manager.

On February 2, the company playing in "Diplomacy," at Wyndham's, gave a performance in the Waterloo Chamber, Windsor Castle, before the King and Queen and other Royal personages. The cast was as follows:—

Henry Beaucherc	Mr. Gerald du Maurier
Julian Beaucherc	Mr. Owen Nares
Algernon Fairfax	Mr. A. E. Matthews
Count Orloff	Mr. Arthur Wontner
Baron Stein	Mr. Norman Forbes
Markham	Mr. H. Laurent
Sheppard	Mr. Algernon West
Antoine	Mr. Fredk. Culley
Lady Henry Fairfax	Lady Tree
Marquise de Rio Zares	Miss Annie Schletter
Countess Zicka	Miss Ellis Jeffreys
Dora	Miss Marie Doro
Mion	Miss Malise Sheridan

VISITS TO THE THEATRES.

February 14.—The King and Queen, with Princess Mary, visited Drury Lane, and witnessed THE SLEEPING BEAUTY.

February 14.—Queen Alexandra was present at the performance of TRISTAN AND ISOLDA at Covent Garden.

February 16.—The King and Queen visited the Strand and witnessed Mr. W. U.

February 24.—The Queen was present at the Palace on the occasion of the *matinée* in aid of the Schools for Mothers

March 17.—The King and Queen were present at a *matinée* at the Palladium, in aid of the Chelsea Hospital for Women.

April 20.—The King and Queen Alexandra were present at the performance of LA BOHEME, which opened the Grand Opera season at Covent Garden.

March 6.—The King visited Daly's, and witnessed the performance of THE MARRIAGE MARKET.

March 7.—The King and Queen visited the Duke of York's and witnessed the performance of THE LAND OF PROMISE.

May 11.—A gala performance was given in honour of the King and Queen of Denmark at Covent Garden. The Royal Party included the King and Queen of Denmark, King George, the Queen, Queen Alexandra, the Prince of Wales, the Duchess of Albany, the Princess Royal, Prince Arthur of Connaught, Princess Victoria, and Princess Henry of Battenberg. The programme included the first act of LA TOSCA; the first act of LA BOHEME; and act two scene two of AIDA.

July 10.—The Prince of Wales, with Princess Victoria, visited the Shaftesbury, and witnessed the performance of THE CINEMA STAR.

July 21.—Queen Alexandra and the Empress Marie of Russia were present at the first public performance of MONNA VANNA at the Queen's.

July 24.—Queen Alexandra, the Empress Marie Feodorovna, Princess Victoria, and suite witnessed the performance of GRUMPY at the New.

July 29.—Queen Alexandra and the Dowager-Empress of Russia visited the Palace, and witnessed the performance of THE PASSING SHOW.

November 5.—Queen Alexandra was present at Covent Garden at the Arts Fund *matinée*.



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THE VARIETY YEAR.

BY E. M. SANSOM.

ONE feels a certain natural hesitancy in approaching the consideration of the events of the Variety world during the past year, because, full and absorbing as may be the working conditions and the progress of the industry to those who look to it for their daily bread, there is, withal, a feeling that the face of the world struggle upon which great nations are engaged Variety is but a pigmy in the scale of important things. Second thoughts, however, lead one to the realisation that even in such eventful days as those in which we now live everything continues to have its proper place, and that no business which engages the attention and best work of the thousands who find their forte in Variety can cease to be important. The War had the effect of trying Variety for its very life, and the fact that it is now the healthy industry it is may be taken as an indication that it has become a daily part of the lives of the people, which is no inconsiderable tribute. At the outbreak of hostilities in the early days of August there was an immediate weakening of financial strength throughout the country, and it was inevitable that music hall matters should be for a period as shaky as other concerns in the business world. Strong action by the Government had the effect of restoring confidence in financial circles, and music halls reaped the benefit of the change. Many things militated against a continuance of prosperity under the existing conditions, and it was essential that those concerned with the working of the halls should devise some scheme to keep the places open and to render unemployment as light as possible. Early it was clear that certain managers were eager—to vary a familiar phrase—to make money while the clouds were about, and artists were approached to reduce their salaries, while in other cases managers deducted what they considered to be a reasonable amount from artists' salaries, believing that artists would be unwilling to test the legality of the procedure in the Courts. Such a state of affairs was, of course, impossible to tolerate, and the Variety Artists' Federation soon made their existence felt by submitting to the managers a co-operative scheme, under which it was suggested that the receipts at a music hall should be divided between management and artists in the proportion that artists' salaries and running expenses bore to each other, the artists' share to be divided according to the salary list. Many music halls, however, have an account which is termed "fixed charges," and this embraces all kinds of mortgage interests and similar outgoings, and managers were quick to recognise that the V.A.F. scheme took no account of this. In the circumstances, they submitted an alternative scheme—that the whole of the receipts should be divided equally between management and artists—at a joint meeting of managers and artists (represented by Messrs. Wal Pink, Fred Russell, and W. H. Clemart, of the V.A.F.) on Thursday, August 13, and this the Federation accepted on trial for a period of twelve weeks. But the "50—50" scheme, as it generally came to be known, was doomed to failure, and complaints that managers overloaded bills, knowing full well that they could lose nothing thereby and stood every chance to gain, and that artists increased their salaries in order to make certain of an amount in the neighbourhood of their proper price, became frequent. The Federation called a general meeting of members to consider the matter, and members related their experiences, after certain of the important managers had provided evidence of the effect of the War upon their business and of the working of the scheme. The formation of an Adjustment Fund made the continued working of the scheme an easier matter, but it was evident that at the conclusion of the twelve weeks fixed for the trial of the scheme the Federation would refuse to continue to work under its conditions.

It is a remarkable tribute to the worth and power of the V.A.F. that throughout this difficult period managers were ready and willing to meet their representatives and to discuss all matters of complaint with a view to settlement, and at more than one meeting at the Federation's board room, at 18, Charing Cross Road, the leading

managerial representatives were present. Thanks largely to this excellent feeling which existed between manager and artist, the difficulty of devising a new scheme did not prove to be insurmountable, and thus in November we found business being carried out under a new series of schemes, which allowed for certain individual conditions pertaining to halls or circuits. Very important, however, were the general reservations that £5 (in some cases £10) artists should be paid in full; that artists with salaries between £10 and £40 should receive a minimum of 65 per cent.; and that artists with salaries of over £40 should receive a minimum of 50 per cent., which was not to be less than £25. It was also decided that any receipts on the artists' side in excess of salaries should be divided among those artists in receipt of more than £10. Under these conditions, business was continued until the end of the year, and, on the whole, the arrangement appeared to work with smoothness. Naturally there were individual cases of hardship, but, on the other hand, there were many instances where artists received amounts considerably in excess of their contracted salaries—amounts varying from a penny or twopence to twelve, fourteen, or sixteen shillings. At the end of January, 1915, the new arrangements will come up for renewal or modification. What will happen then is in the lap of the gods, but the industry as a whole is to be congratulated upon the businesslike manner in which it grappled with an extremely difficult situation.

WAR SONGS AND SKETCHES.

The economic factor as a result of the War has already been dealt with, but there was another effect which demands some reference. Practically every music hall was enabled to keep open, and business on the whole was much better than might have been expected. In these circumstances a plethora of War items in programmes was looked for and obtained. Songs of every conceivable character dealing with phases of the War were in brisk demand, and the fact that the British Expeditionary Force were announced to have landed in France singing "It's a long way to Tipperary" created an immense demand for that song. Its publishers, Messrs. B. Feldman and Co., were besieged with orders from all parts of the world, and no music hall, it is safe to say, was without the ditty, either as a vocal or instrumental item. Other martial ditties of the firm named were "They sang 'God Save the King,'" "Irish, and proud of it, too"; the Lawrence Wright Co. found "Are we downhearted? No!" "Farewell, Isabelle," and "Your King and Country need you" very popular; Messrs. Francis and Day had a budget of song offerings, including "Sister Susie's sewing shirts for soldiers"; and the Star Company found innumerable singers of "Sandy Boy," "Boys in khaki, boys in blue," and "Kiss me good-bye, soldier boy." Recruiting songs were also to be heard at nearly every hall for a brief period, and the two most notable in this class were Paul Rubens' "Your King and Country want you," and Harold Begbie and Sir Frederick Cowen's "Fall in."

Heading the list in importance of War sketches was, perhaps, Sir J. M. Barrie's "Der Tag," an interesting, but not particularly convincing, dream play, which was performed at the London Coliseum by a company headed by Miss Irene Vanbrugh and Mr. Norman McKinnell. This was in a different class to the majority of its contemporaries, consequently it does not come under any general objection which is to be laid at the door of most of the War sketches of the year. It is not always an easy matter to judge the public attitude or even to explain it, but it certainly seemed that they were out of patience with War sketches as a whole. It is one thing to portray on the stage matters dealing with the historic past or with the future in the matter of the clash of arms; it is another to attempt to secure realism with respect to the all-absorbing present. There is in England none of that spirit termed "Jingoism" over the present War; we glory in our past, we look forward to the future with healthy optimism, but play-acting War scenes leaves us cold and unsympathetic. We have no need of or patience with ultra-resourceful heroes and heroines who outwit Hunnish adversaries upon a stage and in the limelight, for we know that our brave fellows are doing the real work on the rough roads of Flanders and in out-of-the-way places of the world. Is it to be wondered at, then, that War sketches have seemed an unreal part of entertainment programmes during 1914, or that audiences have been left unsympathetic or have been moved to laughter instead of tears and cheers?

THE SPLIT WEEK.

Coming to the ordinary work of the Variety world during the year, we find that the most important suggestion which threatened the artist was that of the split week. It is no new thing in England for artists and companies to work in more than

one hall or town in a single week, and in American vaudeville the split week is general, except at a few "big time" houses. Artists, however, recognised a great danger in the threat that the system would become general in this country. Mr. Stoll was the first to open the discussion on the subject, but it was not long ere all sides of the industry were engaged in a more or less heated debate regarding the merits of the system. Managers argued that if they could change their programmes in the middle of each week they could reasonably expect that Monday, Tuesday, and Wednesday's audiences would come to their halls again on Thursday, Friday, and Saturday in order to see a totally different performance, while their (the managers') only additional expense would be in the direction of a small amount of extra printing. On the artists' side the main objections were three in number: (1) The extra cost of travelling; (2) the difficulty and expense of changing apartments every three nights; and (3) the fact that on the split week principle an artist would get used up sooner, both physically and from the point of view of drawing power. Here, again, the Variety Artists' Federation were quick to recognise their responsibilities in the matter, and the Executive Committee called a special meeting of members in the middle of June. The question was fully discussed, but, in spite of a certain section's partiality for the suggestion on the ground that "a split week is better than no work," the overwhelming majority of members expressed themselves as dead against the proposal, and a new rule was added to the constitution of the Federation expressly forbidding members to accept engagements for three nights only or upon the split-week principle. Incidentally, it might be mentioned that the Federation also passed a rule against what is known as turn-working in the provinces, and members who play engagements at two halls concurrently in the country run the risk of expulsion from the ranks.

THE SERIAL PLAY.

We have already seen how Mr. Stoll produced a flutter in the dovecotes with his split-week suggestion, and we are reminded that this was not that gentleman's only departure from precedent during the year. Mr. Stoll introduced at the London Coliseum what he termed the serial play—i.e., a four-act drama, of which one act was given every week for four weeks. The piece chosen for the experiment was "Find the Woman," and the company entrusted with the task of presentation—headed by Mr. Arthur Bourchier and Miss Violet Vanbrugh—had previously carried the piece through a long run at the Garrick. It is a difficult matter to gauge any success which might have accrued, because the London Coliseum is an unique house. Its programmes are, perhaps, more varied and expensive than at any other house in town; its *clientèle* consists largely of people who visit the house week after week in the knowledge that the frequent change of programme will produce something fresh and interesting for every occasion; and there are always so many stars on the programme that it is impossible to decide the drawing power of any individual act. "Find the Woman" is a play in which every act has its own interest, so that a member of the audience in the third week would find much in the third act to please and attract, even though he had not seen either of the preceding acts. Thus, while it is unwise to pass a verdict upon the experiment—from the point of view of public appreciation—it is worthy of notice that no other piece was given at the Coliseum in this form, and though "The Easiest Way" was tried in a similar manner at the Chiswick Empire, its success was not encouraging.

REVUES.

At the close of 1913 England's music halls were in the throes of the revue craze, and so popular had this form of entertainment become that all sorts and conditions of acts were given the label of revue. It was quite clear that the boom could not last, but it was equally apparent that the bright, musical show, with plenty of laughter and occasional topical references, was the very thing to delight the hearts of music-hall audiences, and was likely to retain a hold upon popular affections for a considerable time. Thus, during 1914 we have found a gradual relinquishing of the title of revue, but a continuance of the form of act which this label once distinguished. More than one show has had a long and successful tour, extending from 1913 into 1914, and is even now being presented with every mark of favour. Such entertainments as "Redheads," "Full Inside," "Step This Way," "And Very Nice Too," "A Year in an Hour," "The Honeymoon Express," "Hullo! Everybody," and "A Mixed Grill" have to be included in the list of the most notable successes of the past year, even though some of them were first produced in 1913. Mr. Alfred Butt has scored a notable hit with two of his revue productions. "The Passing Show,"

at the Palace, was chiefly noticeable in its early days for its introduction to London audiences of a remarkably talented American artist, Miss Elsie Janis, to whom all forms of histrionic art appeared to come easily and naturally. Miss Janis's work in "The Passing Show" and the general attractions of the piece itself served to fill the Palace for many weeks, and when she was obliged to conclude her engagement her place was taken by Mlle. Gaby Deslys, a proceeding which ensured the continuance of excellent business. At the end of the year Mlle. Deslys terminated her season, and a revised edition of the revue, with a distinctly Christmas flavour, was staged, with Bransby Williams in a principal rôle. Mr. Butt's second achievement was in respect of "The Whirl of the Town," produced for a season at the Palace, Manchester. This piece has not yet reached town, but, from all accounts, it is a fine show, and in it Mr. Wilkie Bard, Miss Daisy Wood, and other music-hall favourites have scored very heavily. In yet a third revue production was Mr. Butt concerned—that of "By Jingo if We Do," at the Empire. Mr. A. P. de Courville produced his third revue at the London Hippodrome under the title of "Business as Usual," and with a fine cast, headed by Miss Violet Loraine, Mr. Harry Tate, Miss Unity More and M. Henri Leoni, capacity business has been done, and seems likely to continue for many weeks. At the Alhambra "Not Likely," in its original state and in second edition form, has served as a staple item of programmes, and, in addition to the revues named herein, there has been a constant succession of touring productions paying visits to the West End and the suburbs. So it will be observed that, although the actual boom may be acknowledged to have died down, there is still plenty of life in revue, providing it is well done, as it has been in those cases where pieces have survived.

OTHER FORMS OF ENTERTAINMENT.

The public have continued to retain their affection for the old favourites of the music halls, and Little Tich, Joe Elvin, Eugene Stratton, Harry Tate, Mark Sheridan, Lew Lake, Charles Austin, and Wilkie Bard are among those, whose names are household words in the world of entertainment, who have consistently given of their best. Ballet dancing has been in considerable favour during the year, and the production of "Europe" at the Empire must be accounted a success of the year. At the London Coliseum Mr. Stoll has shown many forms of terpsichorean art. There the Russian ballet (headed by Theodore and Alex Kosloff and Mile. Baldina) have fulfilled more than one engagement with "Scheherazade," "Les Fleurs d'Orange," etc.; Mlle. Adeline Genée played her farewell engagement at the same house, and Mlle. Lydia Kyasht has also been a great favourite at the St. Martin's Lane establishment. New dancers have been Mlle. Fedorowa from Russia, and Miss Emily Smith from Denmark. Owing, no doubt, to the prevalence of revues, sketches have not been largely in evidence, but mention should be made of "The Truth About Mr. Watson," and "The Case of Johnny Walker," two forceful pieces by Harry M. Vernon which have achieved much success. The Vicar of Brixton has caused something of a stir—a movement that has made for publicity and consequent good business—with two pieces that he is pleased to call problem plays—"Should a Woman Tell?" and "What Would You Do?"—and variety has also welcomed Mr. H. B. Irving in "A Story of Waterloo," Mr. Arthur Bourchier and Miss Violet Vanbrugh in a number of pieces, and other legitimate favourites in episodes and playlets. Musical combinations have been very popular, and, following the lead of Olga, Elgar, and Eli Hudson, have come a number of quartets, etc., whose work is along similar lines. High-class vocal work has also been a feature of many bills, and altogether one may feel quite confident that the music hall of the present day is a variety theatre in every sense of the word.

ROYALTY AND THE MUSIC HALLS.

There has been no Command variety performance during the year, but Royalty has honoured various London music halls with its attendance. The King and Queen were present at a special charity *matinée* at the Palladium in May, and during 1914 the Queen and Queen Alexandra have on more than one occasion been present at special and ordinary performances.

FUNDS AND SOCIETIES.

The charities of the profession, in common with the general public funds, have suffered considerably as a result of the War. It has, of course, been impossible to hold the usual charity dinner in aid of the Variety Artists' Benevolent Fund and Institution, but that fund has steadily gone about its good work, relieving distress among the poorer members of the profession and sheltering in the Homes at

Twickenham and Gipsy Hill a number of necessitous old people. Mr. Joe Elvin has raised during the year a sum approaching £1,000 for the erection of a convalescent home for the profession, and to obtain the money a variety of functions, including a sporting carnival and an aviation meeting, have been held. Mr. Elvin may be looked upon as a leader of the charitable section of the profession, and the amount of work which he has accomplished for those causes which he has nearest at heart has been enormous. Another charity whose excellent work commands admiration is the Music Hall Ladies' Guild, and the members during 1914 have made the women and children of the profession their special charge, succouring the helpless, assisting in maternity cases, and bringing joy to the hearts of the children by means of excursions and treats. A new charity, of whose work it is too early to speak in definite terms, is the Variety Artists' Emergency Relief Committee, who, under the direction of Miss Marie Stuart, have been constituted to deal with special cases of distress caused by the War. The Music Hall Artists' Railway Association has continued unostentatiously to help the profession to the extent of securing and maintaining reduced fares on the railways and insurance for all members. At the outbreak of War the three-quarter fare concession was temporarily withdrawn by the Government Committee directing the railways, but the Committee of the M.H.A.R.A. quickly took up the question with the responsible officials, and succeeded in obtaining its return. Of the Grand Order of Water Rats and the Beneficent Order of Terriers it is impossible to say much, for these societies are of a private character. All reports, however, indicate continued prosperity and the accomplishment of much useful work. Enough has already been written to show that the Variety Artists' Federation is a tower of strength to the music hall profession, ready, able, and willing to protect the interests of the individual member or to guard the whole fraternity against abuses and wrongs. It is true that money is not everything, but it unlocks many doors, including that which leads to law and justice. The Federation, with a balance at the bank of something like £10,000, are in a position to guarantee their members, among other things, legal protection; and the small artist, to whom the prospect of an expensive legal action would have a terrifying effect sufficient to make him swallow an injustice on the part of a manager, can feel that he is backed by the whole forces of the Federation, providing his cause is just. This is but one branch of the work of the V.A.F.; their whole story is one of useful work for artists, and the surprise is that there is a single member of the profession outside the fold. The relations between manager and artist are particularly happy, and it is now no matter of difficulty for representative managers to be persuaded to meet Federation officials to settle points in dispute. How largely this happy state of affairs is due to the tact and discrimination shown by the Chairman, Mr. W. H. Clemart, can be appreciated, but cannot be described, and the profession are fortunate in being so well served by their leader.

NEW THEATRES, HALLS, ETC.

January 12.—Palatine Picture House, Manchester.
 January 26.—Deansgate Picture House, Manchester.
 February 2.—Albion Kinema, North Shields.
 February 9.—Windsor Kinema, Penarth.
 February 23.—Imperial Picture Palace, Clapnam.
 February 23.—Kosmos Kinema, Tunbridge Wells.
 February 23.—Goodall's Picture Palace, Stafford.
 March 2.—Olympia Picture House, Darwen.
 March 9.—Kinema House, Rotherham.
 March 12.—King's Hall, Shrewsbury.
 March 18.—Alhambra, Bradford.
 March 19.—Cinema de Luxe, Northampton.
 April 6.—Parkend Empire, Gloucester.
 April 11.—Majestic Picture House, Stoke-on-Trent.

April 20.—Olympia, Gosport.
 May 14.—Hippodrome, Ammanford.
 June 1.—Queen's Hall, Minehead.
 July 11.—Devonshire Park Theatre, Eastbourne (reconstructed).
 July 20.—Empire, Kingston (Rebuilt after fire).
 July 20.—Londesborough Theatre, Scarborough (reconstructed).
 August 3.—Empire (late Queen's), Longton.
 August 17.—Apollo Picture Theatre, Stoke Newington.
 October 24.—Palladium Picture Theatre, Lancaster.
 November 2.—West Park Picture Palace, Hull.
 November 9.—New Palace, Arbroath.
 November 23.—Coliseum, Burslem.
 December 7.—Imperial Picture Palace, Belfast.
 December 14.—White Hall Cinema, Derby.
 December 14.—New Theatre, Trowbridge.
 December 26.—Regent, Yarmouth.

THE VARIETY STAGE.

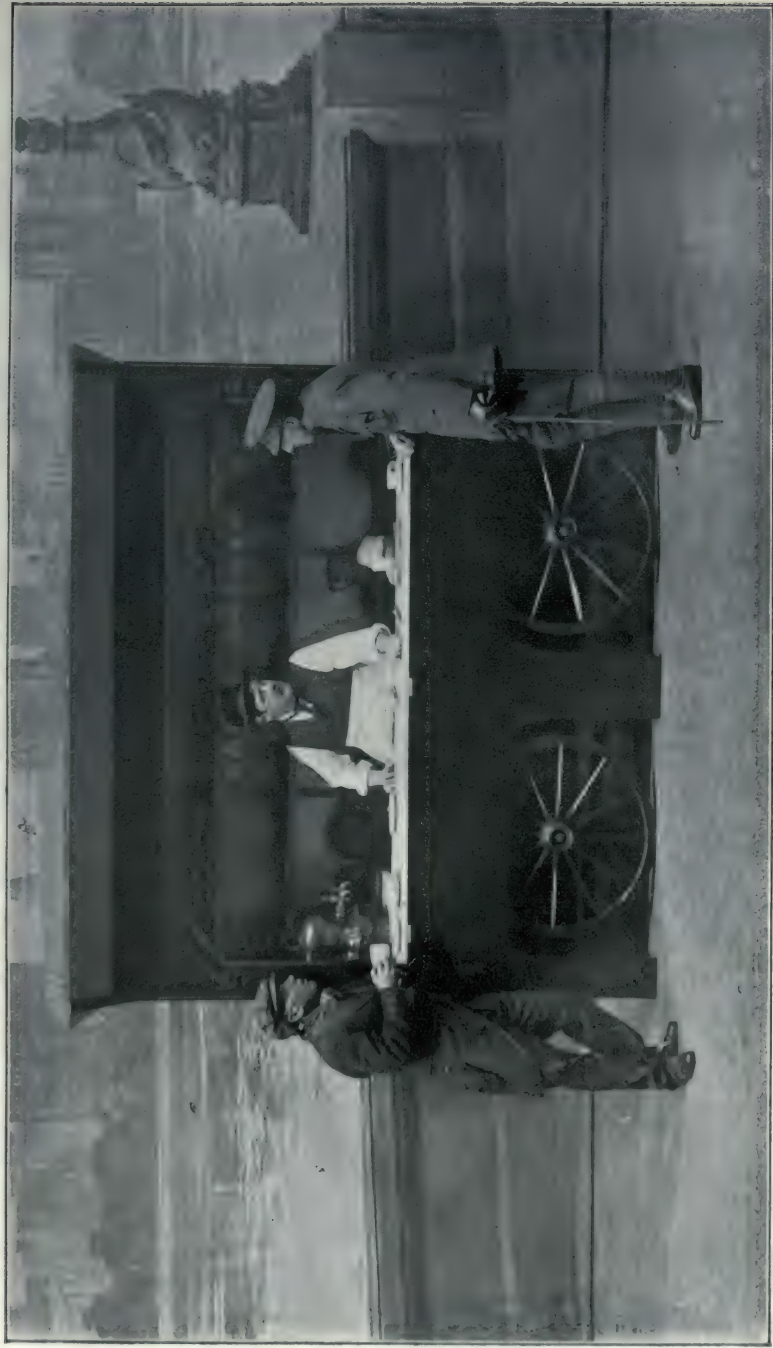


[Foulsham & Banfield.]

"BY JINGO IF WE DO" REVUE AT THE EMPIRE.

Principals included : KATHLEEN CLIFFORD, TOM PAYNE, FERNE ROGERS, RALPH LANN, JULIEN HENRY, SPENCER TREVOR, AMY AUGARDE, A. H. MAHLTON, JAMES GODDEN, REGINE FLORY, MABEL RUSSELL, and FRED GROVES.

THE VARIETY STAGE.



THE COFFEE STALL SCENE IN "BY JINGO IF WE DO" REVUE AT THE EMPIRE.

MESSRS. JAMES GODDEN, FRED GROVES, and RALPH LYNN,

[Foulsham & Banfield.

THE VARIETY STAGE.



[Foulsham & Banfield,

A STRIKING SCENIC CLOTH USED IN THE "EUROPE" BALLET AT THE EMPIRE.

THE VARIETY STAGE.



"EUROPE" BALLET AT THE EMPIRE.

England, Miss DOROTHY CRASKE; France, Miss PHYLLIS BEDELLS; Russia, Miss CARLOTTA MOSSETTI.

[Foulsham & Banfield.]

THE VARIETY STAGE.



"THE DANCING MISTRESS" BALLET REVIVED AT THE EMPIRE.

[Foulsham & Banfield.]

THE VARIETY STAGE.



[Foulsham & Banfield.]

MISS ELSIE JANIS IN "THE PASSING SHOW" AT THE PALACE.

THE VARIETY STAGE.



(Wrather & Buys.

AN EFFECTIVE SCENE IN "BUSINESS AS USUAL" AT THE LONDON HIPPODROME.

Central Figure, Miss UNITY MOORE.

THE VARIETY STAGE.



MR. HARRY TATE IN THE "BOMBARDING" SCENE IN "BUSINESS AS USUAL" AT THE LONDON
HIPPODROME.
[Wrather & Bugs.]

THE VARIETY STAGE.

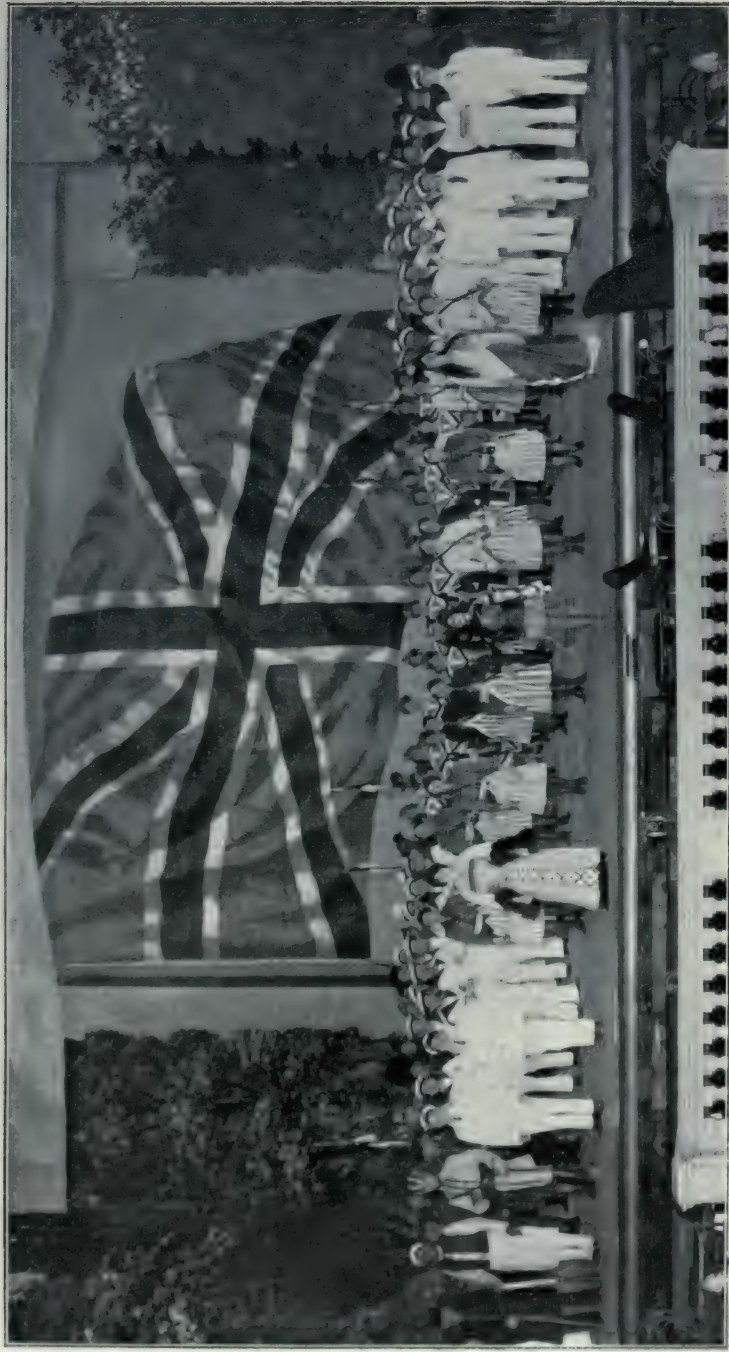


THE NEW LONDON COLISEUM ACT DROP, DESIGNED BY BYAM SHAW, A.R.W.S.

Each figure represents a leader in the dramatic, musical, or variety world.

[Campbell-Grey.]

THE VARIETY STAGE.



[Campbell-Gray.]

ARTURO SPIZZI'S PATRIOTIC CHORUS AT THE LONDON COLISEUM.

THE VARIETY STAGE.



[Campbell-Grey.]

“THE HONEYMOON EXPRESS” REVUE AT THE OXFORD.

THE VARIETY STAGE.



[Campbell-Gray.

"I DO LIKE YOUR EYES": A SUCCESSFUL REVUE AT THE PALLADIUM.

THE VARIETY STAGE.



[Campbell-Gray.]

"DORA'S DOZE" REVUE AT THE PALLADIUM.

A section of the Beauty Chorus.



[Campbell-Gray.]

"SEPTEMBER MORN" REVUE AT THE OXFORD.

A section of the Beauty Chorus and one of the principals.



Mlle. Alexandra Fedorowa,

A Russian Prima Ballerina who appeared at the London Coliseum.



Mlle. Lydia Kyasht,

Seen in new Ballets at the London Coliseum during 1914.

THE VARIETY STAGE.



[Wrather & Buys,

SOME OF THE PRINCIPALS IN
MISS UNITY MORE.



[Wrather & Buys,

"BUSINESS AS USUAL" REVUE AT
MISS VIOLET LORAINÉ AND MR. AMBROSE THORNE.



[Wrather & Buys,

THE LONDON HIPPODROME.
MISS VIOLET LORAINÉ.

THE AMERICAN STAGE.

By W. H. DENNY.

THE past year, 1914, may be looked upon as the most disastrous of any to date, for in no previous year can one remember such general dissatisfaction on the part of the managers or so much unemployment among the actors.

The year began pretty fairly, and all connected with the theatrical profession looked forward confidently to an improvement in business, but very quickly they were to be undeceived, for reports from the road were of the most lugubrious, while production after production went down before the indifference of the public, and the season closed about a month earlier than it usually does.

The New Year saw quite a number of plays running to good business. "The Little Café" was at the New Amsterdam, where it had been running to good houses since its production early in November; at the Astor "Seven Keys to Baldpate" was playing to nightly capacity, though produced as early as September, and the same may be said of "Potash and Perlmutter" at the Cohan, produced at the opening of the season in August, while at the Court "Peg o' My Heart" was running into its second year without a break. At the Harris Theatre "Adèle," also an early August production, was doing very nicely, as was also "The Yellow Ticket" at the Eltinge. "To-Day" at the Forty-eighth Street Theatre, "At Bay" at the Thirty-ninth Street Theatre, "The Misleading Lady" at the Fulton Theatre, and "The Madcap Duchess" at the Globe were making money for their promoters. So, taken all round, New York had little to complain about, but of course it was the outside cities which were proving so disappointing, for New York is only a field for managers to get a hall-mark upon their goods, in order to make money on the road. This condition, however, is fast giving way, for the reason that Chicago has frequently held out greater opportunity of proving a play's power of attraction, and, in addition, the critics are not so iconoclastic as in New York, a circumstance greatly in favour of the producing manager, since the public are led considerably by the opinions expressed in the newspapers, much more so here than in England.

At the Hippodrome "America" was running to great business, and made an enormous amount of profit for the Shuberts. There was a rumour that the Shuberts were about to relinquish the house, since the lease had expired, but this was soon proved inaccurate, for a fresh lease was entered into for a further period of eight years.

At the Comedy "The Marriage Game" was in its last throes, all attempts to bolster it up having failed, so that on January 3 it was removed to make room for another attraction. On January 3, too, "Tante," with Miss Ethel Barrymore in the cast, was taken off to make way at the Empire for Maude Adams, who played her customary season in New York, under Charles Frohman's management, during which of course she presented the ever-attractive "Peter Pan," in February appearing in the J. M. Barrie piece, "The Legend of Leonora." Other pieces taken off on this date were "The Man Inside" from the Criterion, and "Sweethearts" from the Liberty, both which had enjoyed moderately successful runs.

At the Knickerbocker an up-to-date version of the late Bronson Howard's "Henrietta," with William H. Crane, Douglas Fairbanks, Amelia Bigham, and Patricia Collinge as stars, gave evidence of drawing powers at the opening of the New Year, and "General John Regan," though removed from the Hudson to the Liberty, also drew fair business, and the same may be said of "The Land of Promise" at the Lyceum and "Strange Woman" at the Gaiety, while David Belasco had a moderately successful attraction, "The Secret," running at his theatre, with Frances Starr in the principal character, though it was not anything to be compared with his former productions.

A PROLIFIC JANUARY.

January proved a prolific month for productions, no fewer than seventeen taking place. On January 5 Joseph Brooks, in conjunction with Klaw and

Erlanger, presented "Young Wisdom" at the Criterion, with Mabel and Edith Taliaferro in the principal parts; but in spite of a change to the Gaiety, which is a more popular theatre, it only registered fifty-seven performances. On January 7 "One Thousand Years Ago" was presented at the Shubert, and proved a moderate success. This was an experiment on the part of Messrs. Shubert, in order to find out if there were really anything attractive in the subject of "Turandôt," which they had produced out of town some time previously, and had proved a failure. They handed the MSS. to Percy Mackaye, who, after considerable delay, evolved "A Thousand Years Ago," which incorporated something of the main idea of "Turandôt," but although an extremely good cast was provided for it, including Henry Dixey, the attraction only partly fulfilled the expectations of the management. On the same evening Willie Collier ventured "A Little Water on the Side," a comedy he had written in conjunction with Grant Stewart, at the Hudson, but, like the title, it proved weak, and was withdrawn after sixty-five performances. On January 7 Henry V. Esmond and his wife made their first appearance in New York in "Eliza Comes to Stay," but the obvious humorous remark was offered the opportunity, for the piece only ran thirteen performances. On the same evening "Kitty Mackay" was presented at the Comedy Theatre, and made an instantaneous hit. It was originally produced in Syracuse, N.Y., where it failed to make good, mostly by reason that the public in that city had given strong evidence of a liking for what may be termed the mushy drama, with plenty of love-making and romantic heroism of the dime novel description, so that a play of the description of "Kitty Mackay," with a simple, straightforward story of the "Buntly Pulls the Strings" or "Peg o' My Heart" order, was heavily handicapped, for it had not yet received the New York stamp of approval. The frigid reception accorded the production in Syracuse had the effect of giving the backers cold feet, so that William Elliott, who had picked it out as a possible winner, had to look elsewhere for financial support, and found it in the direction of his brother-in-law, Morris Gest, and Ray Comstock, who took a three-fourth share in it. The papers extolled it highly, and the advance booking immediately went ahead, the hotels and speculators taking deals, with the result that it ran right through the season and the blazing summer months, and well into the following autumn. One illustrative incident in connection with this piece is the fact that, after it had gained the approval of New York, a company was sent with it to Syracuse, where it packed the house during the stay—the very place that would have none of it when it was tried out there originally, and it was supposed to be presented by a company inferior to the first one.

On January 13 Henry W. Savage brought into the Liberty Theatre, after a try out on the road, a Hungarian musical comedy. After a few weeks' run at that theatre the piece was shifted into the New Amsterdam Theatre in order that the New York public would find more room, and, consequently, the management more money. The opera, which was entitled "Sari," after a run of 162 performances, was withdrawn and sent on the road.

"Omar the Tentmaker," with Guy Bates Post in the capacity of a star, was given on the same date, and, after being shifted from the Lyric, where it was produced, to the Booth Theatre, and then back again to the Lyric, it was deemed but a partial success, and relegated to the road, where it has done remarkably well.

William A. Brady tried out a piece with the suggestive title of "Don't Weaken," which ran five performances, a run nearly equalled by "The House of Bondage" at the Longacre, produced a few nights afterwards, with eight performances to its credit.

On the twentieth Al. H. Woods presented "The Yellow Ticket" at the Eltinge, which made an instantaneous hit, and remained there for the rest of the season.

Henry V. Esmond, at the Garrick, soon realised that "Eliza Comes to Stay" was not up to the requirements of the playgoers of this city, so he changed the bill and put another comedy of his own on—"The Dear Fool." Shortly afterwards he went on the road. He closed in Brantford, Canada, in March.

At the Booth Theatre Winthrop Ames, Joe Weber, and Walter Hast got it into their heads that the Welsh company in "Change"—the play in which Lord Howard de Walden interested himself—might attract the public here, so on January 27 they presented it at the Booth Theatre, soon afterwards shifting it to the Park Theatre, but after forty-three performances it was withdrawn.

The big bright spot in the theatrical business at this period was the wonderful success of Sir Johnston Forbes-Robertson in his Shakespearean repertory. The season opened on October 2, 1913, and attracted capacity houses at every performance, until "Othello" was given towards the end of January—a rather unfortunate selec-

tion, since it put a damper on the business immediately; but, in spite of this, the season ended up in a blaze of glory, for an ovation was tendered the English artist after the last performance, at which ex-President Taft, Mayor (of New York) Mitchell, and Governor Glyn attended, and during the proceedings Sir Johnston was presented with silver wreaths by David Bispham on behalf of the musical societies of New York, and by Hartley Manners from the Lotos Club. A tour was immediately started, which has continued until the present, and, no matter what business has been done by other attractions, the Forbes-Robertson Shakespearean repertory company have beaten all in the way of receipts.

One of the features of the opening of the New Year was the dancing craze, principally that form of insanity termed the Tango, and this craze permeated the whole of the country, from the highest to the lowest. No matter what objection was raised by the purists, they were only laughed at, and all America danced, morning, noon and night, the result being that the theatres were still further depleted of their patrons.

A tragic incident at the Lambs took place this month, when Leslie Kenyon, the English actor, who had come over here originally with Richard Mansfield in 1903, was seized with an apoplectic fit, and died soon afterwards in the room to which he was removed. This was followed by an incident still more tragic a few days afterwards, when a young girl he was engaged to committed suicide, declaring that she could find no further pleasure in life now he was gone.

During January another attempt was made to open a theatre on the lines of a stock company similar to the scheme tried at the New Theatre (now the Century), and a number of the capitalists connected with that scheme promised support to the new play. Dissension, however, arose regarding several details, particularly the class of play to be performed, and although the Park Theatre had been partially secured, and a large sum of money promised, the whole affair collapsed on the retirement of several of the principal capitalists concerned. An attempt at the Garden Theatre to institute a stock company also failed this month, but no fewer than five companies of this description were running to paying business at cheap prices, making money for their promoters.

Another indication of the desire of the public to free themselves from the conditions of the theatre at the present time was the building of a theatre by a member of the Dramatic Club of Dartmouth College for the purpose of presenting such plays as the students desired, and, further, offering opportunities to untried authors who had failed to interest theatrical managers in their efforts. Up to the present date, however, this part of the scheme has borne no fruit.

It was found necessary for the President of the Actors' Fund to make an urgent appeal to the theatrical profession for money to carry on this charity, a sum of \$60,000 being necessary each year—a sum roughly amounting to £12,000. For this thirty-five theatrical people past work are kept at the Home on Staten Island, and 125, on an average, are afforded outside relief.

An important move was attempted by the Actors' Equity Association by endeavouring to get the managers to agree to an equitable contract. A meeting was arranged, and a conference took place, but, beyond the managers' secretary (Hollis E. Cooley) giving an assurance that the matter should receive immediate attention, nothing was achieved in this direction. The Association were, however, successful in scotching an attempt on the part of several managers to take advantage of the new income-tax law by deducting the amount from the salaries of those engaged by them, irrespective of whether they would ever receive a sufficient amount of salary to bring them under the provisions of the law or not. It may be easily understood that this gave the managers a hold over their employees, in addition to enabling them to use the money in their hands for other purposes. The A.E.A., however, soon disposed of it by applying to the Commissioner, who replied that the deduction and detention of the amounts were illegal, with the result that the money was disgorged at once. Another action of the A.E.A. having a far-reaching effect was the decision that St. Patrick's Day was not a legal holiday, and that managers had no right to give extra *matinées* without extra salary.

In Canada this month an attempt was made to put an end to the iniquitous methods of stock companies playing American successful attractions without fees, their method being to obtain a pirated version and use the title. The Legislature introduced a Bill to improve the copyright laws existing between Canada and the United States, so that the dramatic authors should be protected.

George M. Cohan, having come to the conclusion that with the New Year he ought to make some sort of resolution, decided to retire from the stage as an active person, and he kept his resolution until quite recently, when an announce-

ment was made that he would return in a musical review, in conjunction with Willie Collier.

FEBRUARY AND MARCH DOINGS.

February was not an important month in the annals of the drama, for out of ten productions but two attained anything like success. Sir J. M. Barrie's whimsical comedy "The Legend of Leonora," which Charles Frohman presented at the Empire, with Maude Adams in the principal part, caught the fancy of the public, and it remained in the bill for one hundred and thirty-eight performances, and since its withdrawal from the Empire has been playing on the road (with the exception of a short time to allow a brief holiday for Miss Adams) to magnificent business, though "The Ladies' Shakespeare" has been added to it to lengthen the bill. The other exception was "Too Many Cooks" at the Thirty-ninth Street Theatre, which caught on, and ran the rest of the season. It was a comedy by Frank Craven, in which he also played the principal part, the main feature of it being the building of a house on the stage, everybody interfering and offering various suggestions.

A further attempt to stop the ravages of the ticket speculator was made by the District Attorney, apparently aided by the theatre managers, some of whom are really in collusion with them; so the effort failed, as all others in this direction have. A genuine effort, however, was made at the same time in Albany, the legislative centre for the State of New York, where one of the representatives brought in a Bill to compel managers to print the value of the ticket on the face, and to make it a misdemeanour to charge more. Both plans were stopped by influence brought to bear by the people interested in the ticket-speculation business.

An important change in the newspaper world was effected about this time, in the retirement of Adolf Klauber from the position of dramatic editor of the "New York Times," in order to take up a position in the office of the Selwyns, who have become important producing managers. Mr. Klauber was perhaps one of the most capable of the critics, and absolutely had no axe to grind, so that his leaving the "Times" created a blank which to the present has scarcely been filled. Acton Davies soon afterwards left the "Sun," this reducing still further the list of capable and responsible critics, whose opinion was worth following. Later on in the year the vitriolic Arthur Cohen, known as Alan Dale, retired from the "New York American," his retirement being hailed with acclamation by nearly every manager of the city, since he had been an irresponsible thorn in their sides for years, inflicting damage to their attractions, apparently without rhyme or reason, other than to exploit his witticisms; at least this was their contention.

About this time Donald Robertson, who had been several years endeavouring to found a classical theatre in Chicago, was appointed instructor of acting at the Carnegie Technical Institute at Pittsburgh. Mr. Robertson is a native Scotsman, and Carnegie also hails from the Land o' Cakes.

Perhaps the most successful production of the season was presented in Chicago, after a few weeks of trial en route, at this date, it being a play by Miss Jean Webster, an authoress new to the stage. The title was "Daddy Longlegs," with Ruth Chatterton in the principal part, and it jumped into instant favour, creating a record for runs and business in the metropolis of the Middle West. It was removed to New York later, and still continues its wonderfully successful career at the Gaiety.

The music publishers met in February to consider the best means of rescuing themselves from the unprofitable condition of affairs into which they had fallen, and it was decided that in future royalties should be exacted from orchestras, phonographs, and cabaret singers, for the use of their songs and dances. This they enforced, and, with one or two exceptions, they seem to be satisfied with the new arrangement.

March did not offer anything too exciting in the annals either, for out of nine productions one only ran over the century mark. This was "A Pair of Sixes," produced at the Long Acre Theatre, which ran the whole of the rest of the season, and is now being toured successfully with several companies, which may be taken that the others were all more or less failures.

The other longest runs were attained by "The Crinoline Girl" at the Knickerbocker, a musical comedy presented by Al. H. Woods, with Julian Eltinge in the principal female part. After just under ninety performances it was sent on the road, where it has been playing to satisfactory business since.

"Panthea," at the Booth, with Olga Petrova in the principal part, scored over seventy performances, and then was sent on the road, but failed to come up to the expectations of Winthrop Ames, who was responsible for the production. The next nearest was "The Belle of Bond Street," a new version of "The Girl from Kay's," with Sam Bernard and Gaby Deslys playing the star parts, which registered fifty-four times at the Shubert.

Margaret Anglin returned to New York in March, with the intention of organising a Shakespearean company, and opened with "As You Like It," but she soon realised that this was not to the liking of the public, so she changed it to Oscar Wilde's "Lady Windermere's Fan," in which Margery Maude appeared, leaving the cast of "Grumpy" to take the engagement.

Cyril Maude was still at Wallack's with "Grumpy," which proved his salvation, for he arrived here with the full intention of showing the New Yorkers what "The Second in Command," "Beauty and the Barge," and "The Ghost of Jerry Bundler" were really like when played by capable actors, but he soon discovered that the public did not want them; so "Grumpy" was put in the bill, and at once registered a success of the first magnitude.

Robert Courtneidge paid a visit to these shores this month, to see if he could get anything worth while for London, and came to the conclusion that "The Queen of the Movies" was about the thing, but subsequent events have prevented him from taking full advantage of his visit.

An attempt was made at Albany in March to get a Bill through legalising Sunday theatrical performances in New York State, but Walter Bentley, a clergyman, of Brooklyn, who takes a great interest in the drama, appeared personally before the Committee appointed to consider the Bill, and so powerful was his argument that the proposed alteration was cancelled, for which the whole theatrical profession owe that individual a debt of gratitude. There was considerable trouble about this period between Oscar Hammerstein and David Belasco owing to the latter putting moving pictures into the Republic Theatre when "The Temperamental Journey" failed to attract. Mr. Hammerstein claimed that it was detrimental to the theatre, of which he held the freehold, Belasco having only the lease. Legal proceedings ensued, but the matter was ended by Mr. Belasco surrendering the lease, which he had held for a considerable number of years.

A most remarkable incident took place at the end of this month, Lee Shubert leaving for Europe two months before his usual time. He claimed that all his theatres were so prosperous that he could afford to leave them to the attention of his subordinates.

A LEAN APRIL.

For the first time in the memory of the oldest dramatic person, April saw indications of the approach of the end of the season, for only seven productions took place in this month—no more than at times take place in a week.

However, out of these seven changes of bill no fewer than three returned substantial profits to their promoters:—"The Beauty Shop," with Raymond Hitchcock as the star, which ran to the end of the season, and has since made enormous sums of money on the road; "The Dummy," at the Hudson, a farce, by Harvey O'Higgins and Harriet Ford, which also finished out the season and has been eminently successful on the road; and a revival of "Truth," at the Little, by Winthrop Ames, with Grace George as the star. This scored a run of fifty-five performances, and caused the management to issue a statement that at least one former successful American play would be revived during future seasons, but nothing in this direction has materialised this season so far.

"Peter Pan," with Miss Maude Adams, had its annual revival at the Empire this month, and of course drew great business, for no real New Yorker would ever dream of missing the chance of visiting the theatre where this took place, for age only seems to increase its attractiveness. At the Hippodrome a revival of the Gilbert and Sullivan opera, "H.M.S. Pinafore," took place early in April, with new and original effects, which the promoters hoped would prove enormously attractive. The "Pinafore" was a solidly built ship, floating in the Harbour off Portsmouth, Little Butte, the Sisters, Cousins and Aunts, and all other visitors to the ship arriving alongside in boats, and clambering on to the ship by gangways, while the crew manned the rigging, etc., just as in real life. The production was certainly most lavish, and the cost must have been enormous, but somehow the attraction did not catch the public. Many were the reasons given, but there is little doubt that the piece does not lend itself to gigantic treatment, being of the intimate description, and in the vast area, and under the weight of the crowds and heavy mounting, the delicacy of

the play was lost. Another reason given was that, although much other Sullivan music had been introduced from other operas, still the piece was too short for an evening's entertainment to satisfy the New York theatre patron, who always wants his money's value—and more if he can get it.

Another movement was inaugurated by the Stage Society to institute a scheme to produce plays, the description of production being intimated by the announcement that Granville Barker, Gordon Craig, and Max Reinhardt would be engaged to superintend the productions at various times. A sum of money amounting to £6,000 was raised as a starting fund, but nothing more was heard of it.

During April the Actors' Equity Fund further added to its services to the theatrical profession by agitating to obtain remuneration for actors engaged in plays when they were filmed, since there was an idea circulating that the German method of treating the filming of a play during the run, as part of the engagement of the artist, would be followed here. The agitation proved successful.

About the middle of this month the Princess Theatre management sent its company to appear in the short thrillers and shockers—for which they had obtained a sort of fame in New York—to Chicago. But, to their great dismay, the Chicago police stepped in and put a stop to the performances on the ground that they were indecent. The venture proved an utter failure, and the company returned to New York, having to appear at another theatre, since their native heath was occupied by another company, to whom it had been let, in the expectation that the thrillers and shockers would play the season out in the Middle West Metropolis.

The near approach of the end of the season was further marked by the departure of Charles Frohman and George Tyler for London and the Continent. Mr. Frohman made the announcement that he would present "Kitty Mackay" and "Jerry," with Billie Burke as the attraction, in London early in the season, but nothing came of this, while George Tyler frankly stated that he was on the look-out for plays and actors for his next season, but also added that he would confer with artists and others regarding the production of his new Edward Sheldon spectacular play, "The Garden of Paradise," on which he pinned his absolute faith for his next big attraction.

The last real legitimate attractions were produced in April, for during May and June a nine nights' run of "Madame Moselle," a comic opera, at the Shubert, and a revival of "A Scrap of Paper" with an "all star cast" at the Empire, which struggled through thirty-two performances, and the production of the customary summer attractions of Ziegfeld's Follies at the New Amsterdam Theatre, and "The Passing Show" at the Winter Garden, constituted all that can be placed to the credit of these two months.

MAY.

The decision in the play contest organised by Winthrop Ames, in which he was judicially aided by Adolf Klauber and Augustus Thomas, was given out this month. The successful contestant was proved to be Miss Alice Brown, of Boston, Mass., who won with her play "The Children of the Earth" the prize of \$10,000, or two thousand pounds.

The various theatres in New York which had volunteered to assist in raising funds by means of performances and subscriptions sent \$10,500 to the Actors' Fund, while outside theatres promised further amounts, raised in a like manner. At the annual meeting of the Actors' Fund it was realised that the working expenses for the year had been \$85,900, and not \$60,000, as had previously been announced by Daniel Frohman, the president.

A decision was handed down from the Superior Court depriving Oscar Hammerstein of all chance of utilising his new opera house in Lexington Avenue for operatic purposes, the judge deciding that the contract between Mr. Hammerstein and the officers of the Metropolitan Opera Company precluded him from presenting grand opera in any form until 1920.

This period seemed to be favourable for projects of a theatrical description, more or less, being brought before the public notice. First, there was a scheme to put the Irving Place German Theatre on a more sound financial basis, and so a number of influential German-American capitalists promised a sum of \$25,000 towards this object. Another scheme was promoted by Al. H. Woods, with a capital of \$30,000, to run a theatre in London, England, for the purpose of exploiting American plays. As the year closes nothing more has been heard of either project.

On May 10 an announcement was made that a theatre would be built for the purpose of enabling Harvard students to take active participation in the drama, there being already a class for the study of dramatic composition, under the

direction of Professor Baker. This, with the Dartmouth College Theatre, indicates the trend of public thought to place the drama upon a higher footing than it occupies at present.

About the middle of May Hugh Ward arrived here, and secured the rights of nine New York successes for Williamson's, Limited, of Australia, with American actors to fill the casts, as against four British attractions. As the season was drawing to a close the various Drama Leagues of the country sent deputations to a general meeting in Philadelphia to report and confer upon the work done during the year. Many most interesting facts transpired, and results were announced that might have some influence upon theatrical managers had they the disposition to profit by them.

The Annual Lambs Public Gambol took place during May, opening in New York and afterwards visiting the larger cities of the country, with the result that an enormous sum was added to the club's exchequer.

JUNE AND JULY.

It was in June that the whole of theatrical America was shocked by the news of the wreck of the "Empress of Ireland" and the loss of Laurence Irving and Mabel Hackney. It was almost unbelievable that so much sincere and genuine sorrow and regret could be demonstrated by what may be described as comparative strangers, though during the short visits made by the Irvings to these shores they made hosts of friends.

The managers this month decided that it was time that they looked about them and took steps to curb the antagonistic influences at work to their detriment, so an association was formed to endeavour to curb the rapacity of the railway companies and the activity of the unions, who sought to place greater restrictions upon the managers, entailing more expenses, which, they claim, the present conditions will not allow.

A notable instance of success being gained by the right person being in the right position came from Chicago, where a Little Theatre, started fifteen months ago, with \$10,500 capital, subscribed by rich promoters of the scheme, who placed Maurice Brown in charge, is still running under satisfactory conditions; so much so that more than half the original subscriptions have been returned out of profits.

July was, as usual, a quiet month, with nothing doing in the production department, except one of those extraordinary things which may happen any year when someone with a piece has sufficient capital to put it before the public; so "Apartment 12 K" took place at the Maxine Elliott, and rapidly made an exit in the direction of the storage.

An agitation was begun this month among the stock company managers to reduce the fees for plays, which, they claimed, were out of all proportion to what was right and just, some of the successful attractions claiming \$1,000, or two hundred pounds, for a week's royalties, thus paring down the profits to the vanishing point. The agitation had a little effect, for several managers reduced their fees, but the play brokers, who handle the largest number, remained inexorable.

July is the month for the managers to announce, through their Press agents, their plans for the forthcoming season; and viewed by the light of subsequent events it is astonishing what misleading material is supplied to the public.

There was a rumour that the Congressional Industrial Committee, whose business it is to inquire into the social, moral, and general conditions in the industrial world, would come to New York to inquire into the conditions among the theatrical industry, but this proved to be a false alarm, though there was considerable excitement regarding the matter in the profession, many chorus ladies declaring their intention of giving evidence.

On July 27 David Belasco tried out the first failure he has had during his long and successful career at the Belasco Theatre. The play was "The Vanishing Bride," which was given a preliminary run at Long Branch and other places, with a view to a New York season.

EFFECT OF THE WAR.

August saw the return of those managers who had sailed for Europe at the end of the season, full of plans for the future, but before they could land—or, indeed, ere some of them sailed—the terrible War broke out, which upset all their plans. Many productions had to be postponed, for the reason that the people engaged for the principal parts were stranded in Europe, unable to obtain berths to bring them back. One view accepted by the profession here was that the

American actor would stand a better chance this season by reason of the detention of the English artists, but this proved inaccurate, since English actors came over in shoals, in many instances only to increase the number of unemployed. A strange effect was noted by Martin Beck, who gave orders to reduce the advertisements in the papers and increase the number of bill-boards and posters, since the War news prevented the public from reading anything else in the papers.

AUGUST PRODUCTIONS.

The first crack out of the box for the season was the production of Jocelyn Brandon and Frederick Arthur's three-act farcical comedy, "The Third Party," which had been arranged for the American stage by Mark Swan, with Taylor Holmes and Walter Jones in the star parts. It was presented at the Shubert, where it did fairly well, and was afterwards transferred to the Princess Theatre, where it continued until it had registered a run of one hundred and six performances, when it was sent on tour, and has since been doing extremely well.

Altogether there were eight productions in August, and of these, "Twin Beds" at the Fulton, a comedy by Salusbury Field and Margaret Mayo, made a rather bad start, which induced the producer, William Harris, to part with his right to the authors. Selwyn and Co. took the matter in hand, with the result that it blossomed into a first-class success. It may be as well to mention that Margaret Mayo is Mrs. Edgar Selwyn, so that the position may be thoroughly understood.

Perhaps the biggest success produced this month was "On Trial," a play in three acts and an epilogue of an original design, by a new author, in which the evidence in a criminal court is enacted, scene by scene, as the witnesses come to the subject. It was presented at the new Candler Theatre, which had hitherto been devoted to pictures. It jumped at once into public favour, and has been playing to packed business ever since.

Another production to hit the public taste at the beginning of the season was "Under Cover," which had been successfully tried out in Boston, where it made a great success and played several months. This piece is a drama in three acts, by Roi Cooper Megrue, and succeeded "Peg o' My Heart" at the Cort Theatre, where it has remained ever since.

"The Girl from Utah" marked the opening attraction by Charles Frohman at the Knickerbocker Theatre, where it made a success of modest proportions, mainly by reason of employing three stars in it—Julia Sanderson, Herbert Corthell, and Donald Brien. It ran until the first week in December, when it was replaced by "The D butante."

"The High Cost of Loving" was another August production which made a success, though not an enormous one, but it remained at the Republic Theatre for a couple of months, with Lew Fields, the promoter, in the star part.

A BUSY SEPTEMBER

September was a very busy month, with eighteen productions to its credit, of which but three may be classed as first-class successes. The principal of these was "Daddy Long Legs," which arrived with the reputation of having created a record for successful runs in Chicago, and it at once proceeded to enter upon a similar condition of affairs in New York. It looks like running the season and beyond. It is a simple story of the "Cinderella" order, by a new author, Miss Jean Webster, with Miss Ruth Chatterton as the star, and was produced by Henry Miller, under the auspices of Cohan and Harris.

Another Cohan and Harris success in September was "It Pays to Advertise," a three-act farce, by Roi Cooper Megrue and Walter Hackett. This play has been running to exceptionally good business ever since the first week.

On September 7 Walter Howard presented "The Story of the Rosary" at the Manhattan Opera House, under the management of Comstock and Gest. It scored a success, but was ousted to make room for William A. Brady's production of "Life" at the end of October. It was sent on the road, and is touring to very good business.

"The Miracle Man," a play in four acts, by George M. Cohan, from a story by Frank L. Packard, was a fair success at the Astor Theatre, but nothing to be compared to the successes achieved by Mr. Cohan hitherto. It played to satisfactory business until December, when it was withdrawn and sent on tour.

William Faversham scored a success by producing "The Hawk" during September at the Shubert Theatre. The play is from the French of Fran ois de Croisset, and the production had the advantage of the artist who played the heroine originally, Mlle. Dorziat, who created an instantaneous success, in spite of the fact that her

moderate acquaintance with the English language rendered her at times indistinct. It was removed to the Maxine Elliott Theatre, where it is still running.

"The Law of the Land," a four-act drama, by George Broadhurst, from a scenario by an anonymous author was produced at the 48th Street Theatre by William A. Brady, and may be classed among the hits of the season. It is still in the bill, and looks like remaining until the end of the current season.

—AND OCTOBER.

October made something like a record with twenty-two productions, not counting five playlets at the Princess Theatre, and of these but two may be said to have registered genuine successes, though five others may be deemed successful, since the managers are able to keep them in the bill at a small profit or so little loss that the future promises full recompense. The most important production was "The Phantom Rival" at the Belasco Theatre, a play adapted from the Hungarian by Leo Dietrichstein, who also plays the principal male part, the opposite being played by Miss Laura Hope Crews. The first night was looked forward to with considerable anxiety, since the theme was somewhat original and unusual for New York, but the public took to it immediately, and it is still running, and likely to play out the season. The other big success was "Chin Chin," a musical extravaganza, by Anne Caldwell and R. H. Burnside, produced by Charles Dillingham at the Globe Theatre, with Montgomery and Stone as the stars. The music, by Ivan Caryll, was taken up at once by the audience, and the production was a success of the first magnitude from the rise of the curtain. "My Lady's Dress," at the Playhouse, produced by Joseph Brooks, marked the first production made by that manager away from Klaw and Erlanger, with whom he had been connected for over a quarter of a century. Frank Vernon came over to stage manage the piece, which made a certain amount of impression.

At the Republic Al. H. Woods scored a success with "Kick In," a drama, by an actor named Willard Mack, this being his first attempt as a dramatic author. It is a drama in four acts, and promises to run for some time to come. "Life," at the Manhattan, produced October 24, was a copy of the Drury Lane dramas, and made a fair success. It is still running to good business. It is in four acts and many scenes, most of them being heavy sets, the author being Thompson Buchanan, and the leading male part is played by Walter Hampden.

On October 27 William Elliott produced "Experience," a Morality play, by George Hobart, which proved to be very much after the style of Walter Browne's "Everywoman," the difference being that the principal figure is of the male sex. In spite of the resemblance, the play was accepted by the critics, and patronised by the public, and is still at the Booth, where it was originally produced, and playing to most satisfactory business. This is, perhaps, as much due to the excellence of the cast and the sumptuousness of the mounting as to the cleverness of the play, which, as a literary effort, is far above "Everywoman."

"The Lilac Domino," produced by Andreas Dippel on the last night of October at the 44th Street Music Hall, marks that operatic impresario's first attempt on the minor stage, and a certain amount of success has attended his efforts, though it may not be claimed that he has created a sensation. What success attended the production is due to the singing of Miss Eleanor Painter and Wilfred Douthitt, who play the two principal parts. It is still in the bill.

Early in October Al. H. Woods tried to change the New York theatre into a melodramatic place at cheap prices, and to this end presented John Mason in "Big Jim Garrity," a piece which had been tried out for some time under as many as four different titles. The result was disastrous, and in a very short period it was deemed necessary to withdraw the play for want of patronage.

This month the new War tax, imposed upon various industries to make up for loss of revenue attendant upon the European War, came into force, and all places of entertainment, including picture houses, were taxed from £5 up to £20 for the year, thus adding a still heavier burthen to the already overweighted legitimate manager.

A combination in the play-broking business, which took place at this period, promises still further to add to the managers' trouble. The firms of Miss Marbury and John Rumsey formed a syndicate, and took over the businesses of the American Play Company, the Selwyn Playbroking Company, and the De Mille Company, thus consolidating the entire business of playbrokers in the United States.

A singular sign of the times was that only two musical attractions were on Broadway until the production of "Chin Chin" at the Globe.

NOVEMBER AND DECEMBER.

November was a particularly unfortunate month, with only one real success out of eleven productions, the one being "The Only Girl," a musical version of

a comedy which had none too great a success at Wallack's last season. Dished up with songs by Henry Blossom and music by Victor Herbert, it came into this city, after a trial trip, as something quite new, and the promoter, Joe Weber, is at the present moment reaping the reward of his temerity by seeing packed business at every performance.

With the exception of Marie Tempest's revivals of "Mary Goes First" and "At the Barn," nothing else made anything of an impression this month.

An ambitious revival of "Twelfth Night," with Phyllis Neilson-Terry as Viola, Henry Dixey as Malvolio, and Eben Plympton as Sir Toby Belch, failed to attract, and was withdrawn after the second week; while "The Garden of Paradise," which cost the Lieblers, who were also responsible for "Twelfth Night," over ten thousand pounds to produce, proved another failure.

The production of "Outcast," however, may be looked upon as a partial success, but whatever success it attained is owing to the magnificent performance of the heroine by Miss Elsie Ferguson. "Papa's Darling," too, which promised much on the first performance, turned out to be unattractive to the public, and was removed from the New Amsterdam Theatre to make room for another attraction early in December.

A new theatre was opened on November 10 by Charles Hopkins, who called it the Punch and Judy Theatre. The opening bill was "The Marriage of Columbine," by Harold Chapin, and at the present date nothing wonderful has been done in the way of business.

Charles Frohman announced this month that it was his intention to make Chicago his producing centre until the War now raging in Europe had ended, since it was useless attempting anything in London.

A notable circumstance at this period was the announcement that the Universal Film Company had, for the first time since their incorporation, arranged out of town bookings for their pictures in first-class theatres. Also a most remarkable thing is that many first-class legitimate theatres at this period in the larger cities were closed for want of attractions.

The officials of the Catholic Society for the supervision of plays issued their first White List in the middle of November. It named one hundred and thirty plays, only eight of which had been produced this season.

December added at least one more to the big successes of the season, this being "Watch Your Step" at the New Amsterdam Theatre, a similar class of entertainment to "Chin Chin" at the Globe, and produced by the same manager, Charles Dillingham, being a lavish vaudeville programme strung on to a semblance of a plot, this seeming to be at the present period the only sort of musical piece acceptable to the American audiences.

The most notable event of this month was the failure of the Lieblers, who for many seasons have made heavy spectacular productions, involving an outlay of vast sums of money. Their three principal investments of this season, "The Highway of Life," "Twelfth Night," and "The Garden of Paradise," proved such failures that they had to be withdrawn almost immediately; while "Pygmalion," their other venture, scarcely repaid the investment, so the only course left for the firm was to go into bankruptcy. Liebler and Co., headed by George Tyler, has held the reputation for many years of being one of the most straightforward and honourable dealing institutions in the theatrical business in the United States, and universal regret was expressed at their downfall, which everybody takes as only temporary.

As the year closes there is not the least indication of any immediate improvement in theatrical business. Managers are ceasing to produce, and every day one expects to hear the news of certain managers who have been looked upon as the main pillars of the theatre going under for want of successful attractions.

In any case it is very clear to those who watch matters closely that a radical change must occur before any improvement can possibly be hoped for, the change being a reduction in the number of theatres, and consequently a reduction in the number of attractions and a more lenient treatment of the stock managers in the way of royalties, which are at present almost prohibitive. Stock companies are educational centres for actors; capable and experienced actors carry plays to success, and it is only by the casting of plays among capable artists that managers can hope to make successes. At the present period at least two-thirds of the attractions submitted to the public are not played for their full value, and until this condition is changed there is little hope of an improvement upon the lamentable results of the past year.



"THE MIRACLE MAN" AT THE ASTOR, NEW YORK.

MISS (GERALDINE O'BRIEN, MISS GAIE KANE, MR. GEORGE NASH, MR. WILLIAM H. THOMPSON, MR. JAMES C. MARLOWE (in chair), MR. EARLE BROWNE, MISS MARY MURPHY, and MR. FRANK BACON.

THE AMERICAN STAGE.



"SARI" AT THE LIBERTY THEATRE, NEW YORK.
MISS MIZZI HAJOS, MR. J. K. MURRAY, and MISS IRENE PAWLOSKA.

THE AMERICAN STAGE.



"DADDY LONG LEGS" AT THE GAIETY THEATRE, NEW YORK.

MISS RUTH CHATTERTON and those representing some of the other foundlings in the John Grier Home Scene

THE AMERICAN STAGE.



"ON TRIAL," AT THE CANDLER THEATRE, NEW YORK.

Judge, Mr FRANK YOUNG; Witness, Miss MARY RYAN; Attorney of Defence, Mr. GARDNER CRANE; Prosecuting Attorney, Mr. WILLIAM WALCOFF; Defendant, Mr. FREDERICK PERCY.

THE AMERICAN STAGE.



"KITTY MACKAY" AT THE COMEDY, NEW YORK.

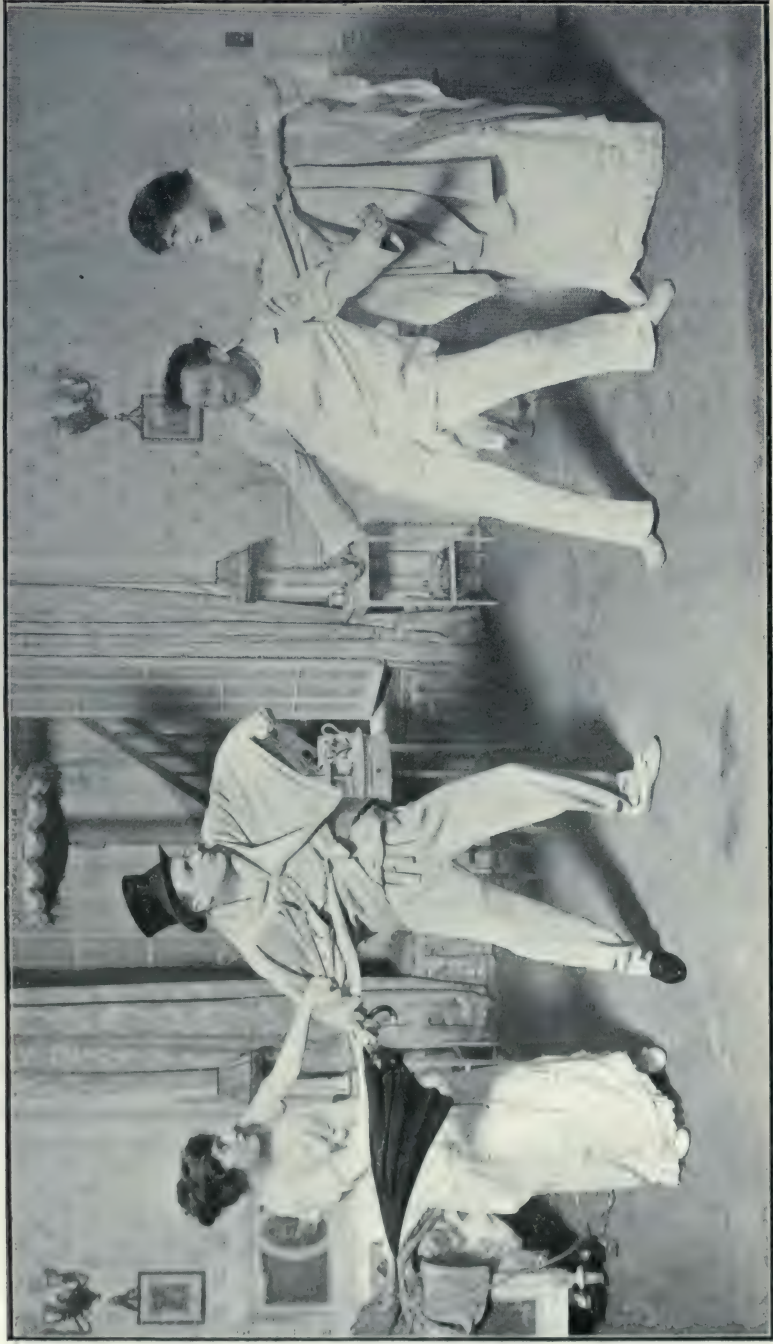
MR. ERNEST STALLARD, MR. CARL LAYLE, MISS CARRIE LEE STOYLE, MISS ELEANOR SCOTT L'ESTELLE, MISS MARGARET NYBLO, MISS MOLLY MCINTYRE,
MR. JOHN POSTANCE, MR. EUGENE O'BRIEN, and MISS CLARICE LAWRENCE.

THE AMERICAN STAGE.



"IT PAYS TO ADVERTISE" AT THE COHAN THEATRE, NEW YORK.
MR. WILL DENNING, MR. SYDNEY SEAWARD, MR. JOHN COPE, MR. GRANT MITCHELL, and MISS RUTH SHELLEY.

THE AMERICAN STAGE.



"TWIN BEDS" AT THE FULTON THEATRE, NEW YORK.

MISS MADGE KENNEDY, MR. JOHN HESTLEY, MR. PAUL KER, and MISS RAY COX.

THE AMERICAN STAGE.



"INNOCENT" AT THE ELTINGE THEATRE, NEW YORK.

MISS PAULINE FREDERICK, MR. FRANK MORRELL, MR. JOHN MITTENS, MR. GEORGE PROBERT, and MR. JULIAN L'ESTRANGE.

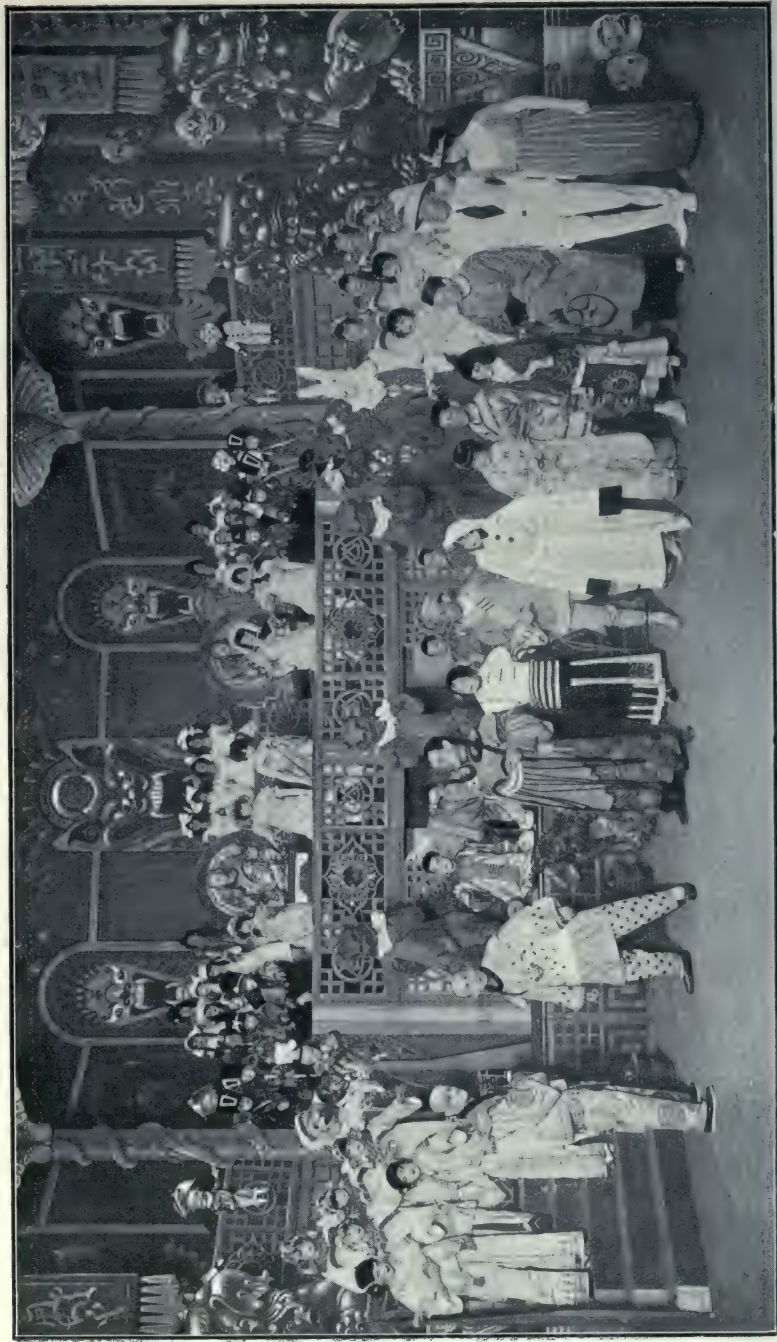
THE AMERICAN STAGE.



"KICK IN" AT THE REPUBLIC THEATRE, NEW YORK.

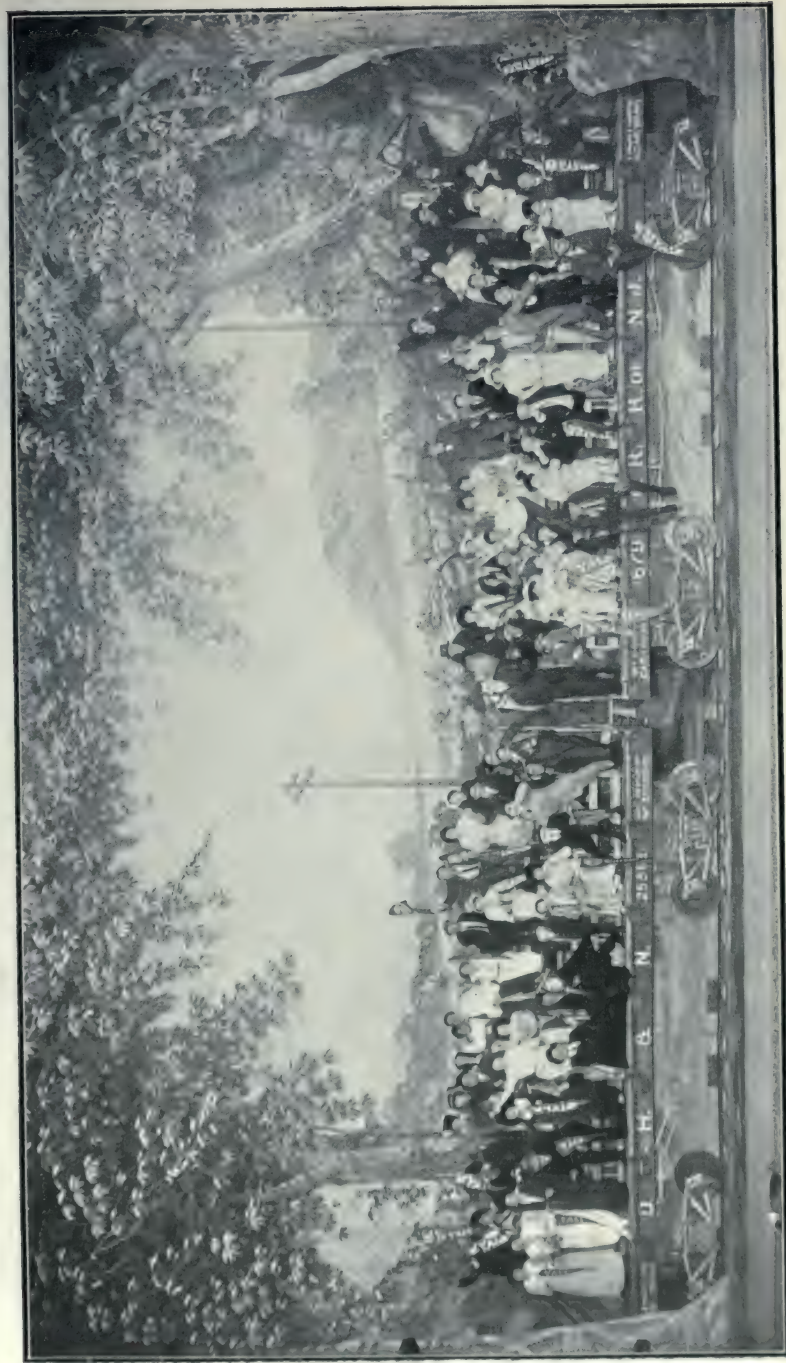
MR. FORREST WINANT, MR. EDWARD GILLESPIE, MR. PAUL EVERTON, MISS JANE GREY, MR. LIONEL ADAMS, and MR. JOHN BARRYMORE.

THE AMERICAN STAGE.



"CHIN-CHIN" AT THE GLOBE THEATRE, NEW YORK.

THE AMERICAN STAGE.



"LIFE" AT THE MANHATTAN OPERA HOUSE, NEW YORK.

The Watching-the-Boat-Race Scene.

THE AMERICAN STAGE.



"THE PHANTOM RIVAL" AT THE BELASCO THEATRE, NEW YORK.

MR. MALCOLM WILLIAMS, MISS LAURA HOPE CREWS, MR. LEE MILLAR, MR. LEO DITTRICHSTEIN, and MR. FRANK WESTERTON.

THE AMERICAN STAGE.



"UNDER COVER" AT THE CORT THEATRE, NEW YORK.

MR. WILLIAM COURTENAY, MISS LULY CAHILL, and MR. DE WITT JENNINGS.

THE AMERICAN STAGE.



MISS PAULINE FREDERICK,
who appeared in "Innocent" at the Eltinge Theatre, New York.



"PAPA'S DARLING" AT THE NEW
AMSTERDAM THEATRE, NEW YORK.

At back, Miss OCTAVIA BROCKE and Miss GEORGIA HARVEY.
Mr. FRANK LALOR and Mr. FRED. WALTERS, and two Chorus Ladies.



"THE LILAC DOMINO" AT THE
44th STREET THEATRE, NEW YORK.

Mr. WILFRID DOUTHITT and Miss ELEANOR PAINTOR.

THE AMERICAN STAGE.



MISS ELSIE FERGUSON,
who scored a notable hit in Hubert Henry Davies's play "Outcast,"
at the Lyceum, New York.

THE AMERICAN STAGE.



MISS RUTH CHATTERTON,

who made a success in "Daddy Long Legs" at the Gaiety Theatre,
New York.

THE AMERICAN STAGE.



MR. GEO. M. COHAN.

The most successful Author-Actor-Manager in America

THE AMERICAN STAGE.



MR. WILLIAM ELLIOTT.

The youngest Manager in the United States.

GENERAL MEETINGS OF FUNDS, SOCIETIES, ETC.

January 9.—At the Chandos Hall, Maiden Lane, W.C., a meeting called by the Actors' Association was held to consider the following motion, which had been drawn up by the Council of the Association:—

That the hardship entailed on actors and actresses by the twice-nightly system can only be removed by substituting payment per performance for payment per week.

That this concession can only be obtained by organisation and combined action on the part of actors and actresses. The chair was taken by Mr. Clarence Derwent.

January 20.—The members of the theatrical profession, resident and visiting, then in Newcastle-upon-Tyne, were entertained to a civic luncheon in the Mansion House, Newcastle, by invitation of the Lord Mayor of Newcastle (Councillor Johnstone Wallace) and the Lady Mayoress.

January 25.—The eighth annual general meeting of the Variety Artists' Federation was held at the Criterion Restaurant. The Chairman, Mr. W. H. Clemart, presided.

February 2.—A largely attended meeting of actors and actresses was held at Chandos Hall, Maiden Lane, W.C., to form a League to be called the Actors' Pay-for-Play League for the purpose of securing to the actor (1) extra payment for twice-nightly performances; (2) payment for rehearsals, and (3) payment for *matinees*. Mr. Clarence Derwent occupied the chair.

February 18.—Sir George Alexander presided at the annual general meeting of the Actors' Benevolent Fund, which was held on the stage of the St. James's.

February 19.—Annual general meeting of the Actors' Association at His Majesty's, Sir Herbert Tree in the chair.

April 24.—The first meeting to consider the question of the establishment of a People's Theatre in London was held at Drury Lane. The chair was occupied by Sir William Treloar, who was supported on the stage by Sir Herbert Tree, Sir George and Lady Alexander, Sir John Hare, Mr. T. P. O'Connor, M.P. and Bishop Welldon.

March 1.—The annual general meeting of the Stage Staff (No. 1) London Branch of the National Association of Theatrical Employees took place at the Royal Victoria Hall.

March 4.—The seventh annual general meeting of the Variety Artists' Benevolent Fund and Institution was held at the Bedford Head Hotel, Maiden Lane, Strand. The President, Mr. Charles Austin, occupied the chair.

March 27.—Sir George Alexander occupied the chair at the annual general meeting of the Royal General Theatrical Fund, held on the stage of the St. James's.

April 26.—The annual general meeting of the Concert Artists' Benevolent Association was

held at the Criterion Restaurant, with Mr. Alfred Thomas in the chair.

May 5.—Annual meeting of the Rehearsal Club at St. James's. Mr. Rutland Barrington presided.

May 8.—The annual meeting of the Actors' Orphanage Fund was held at the Playhouse, Mr. Granville Barker presiding.

July 7.—The third annual meeting of the Catholic Stage Guild was held at the Vaudeville. Viscount Feilding presided.

July 17.—The first general meeting of the Actors' Pay-for-Play League was held at the Chandos Hall, Maiden Lane, Strand, with Mr. Frederick Morland in the chair.

July 19.—At the London Opera House a meeting organised by Mr. William Poel, to protest against the steps taken by the British Academy scheme to celebrate the Tercentenary celebration of Shakespeare in 1916. The Rev. Stewart Headlam presided.

July 26.—The fourteenth annual conference of the Actors' Church Union commenced with a series of meetings for chaplains only. Holy Communion was taken at St. Lawrence Jewry, where also the Rev. Donald Hole reported on matters arising out of the last conference. The annual meeting was held at St. James's in the afternoon.

July 31.—A special meeting of the Variety Artists' Federation to consider the question of the Split Week, was held at the Rehearsal, Maiden Lane, Strand. Mr. W. H. Clemart (chairman of the Federation) presided.

September 6.—A Special General Meeting of the Variety Artists' Federation to consider the position arising out of the adoption of the Co-operative scheme was held at the Trocadero Restaurant.

September 18.—Mr. A. T. Ellis presided at the annual meeting of the O.P. Club, held at the Adelphi Hotel.

October 13.—A meeting of musicians and those interested in music was held at the small Queen's Hall, to discuss the best means of dealing with the question of the "alien enemy" in the musical profession and the upholding of British interests in music.

October 30.—Mrs. Charles Coburn, occupied the chair at the eighth annual general meeting of the Music Hall Ladies' Guild, which was held at the Boulogne Restaurant.

October 30.—Eighteenth annual general meeting of the Music Hall Artists' Railway Association at the Bedford Head Hotel. Mr. Joe Elvin presided.

November 29.—The annual general meeting of the Concert Party Proprietors' Association was held at the Criterion Restaurant, Piccadilly, and the chair was occupied by Mr. George Robins.

December 11.—The twenty-second annual meeting of the Theatrical Ladies' Guild was held at the St. James's. Miss Irene Vanbrugh presided.

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ACTORS AND THE WAR.

THE following is a list of actors, variety artists, and others connected with the theatrical profession who have joined the Colours. Every care has been taken to make the particulars complete; but there are necessarily omitted from the list the names of those who have joined the Army or Navy and of whom there is no record. The list does not include those members of the staffs of theatres who have joined or rejoined.

à Beckett, Captain Pat, Royal Garrison Artillery.
 Abrahams, Joe.
 Ainsworth, Harrison, Motor Cyclist Despatch Rider, 17th Signal Company, Royal Engineers.
 Albury, E. H., 3rd (Reserve) Wessex Field Ambulance (R.A.M.C.).
 Allen, Hugh, 3rd Wessex Field Ambulance.
 Allen, H. Arnold, Royal Garrison Artillery.
 Alexander, A. C. (Alexander Bradley), Sportsman 1st Batt. Royal Fusiliers.
 Alexander, Herbert.
 Anderson, Lawrence, Westminster Dragoons.
 Anderson, Millar, London Irish Rifles.
 André, Victor.
 Angus, Robert C., Lance-Corporal, Army Ordnance Corps.
 Annesley, W., 4th (Reserves) South Lancs Territorials.
 Anthony, Philip.
 Applebee, G. A., Q.M.-Sergt. London Electrical Engineers, R.E.
 Areulus.
 Archbold, Sydney, Irish Rifles.
 Armstrong, Henry, Gloucester Regiment.
 Arthurs, Graham, Hussars.
 Arundel, F., Lieutenant, R.F.A.
 Arnold, Philip.
 Ashford, Cyril, South Staffordshire.
 Ashmore, Vincent, Grenadier Guards.
 Ashworth, Edward, Bradford Service Battalion.
 Aster, Lauri, Hon. Artillery Company.
 Aston, W. Wallace, 1st Sportsman's Batt. Royal Fusiliers.
 Atherley, E., Captain, Welsh Regiment.
 Atkinson, Theo (Barry Calvert), New Zealand Expeditionary Force.
 Austin, George R. J., H.M.S. "Eagle."
 Aylmer, Felix.
 Aylmer, Percival Forbes.
 Ayres, H. Heeley (Lieutenant), Welsh Horse.
 Bain, David, Tullibardine's Scottish Horse.
 Bankier, William (Apollo), Lieut., Volunteer Civil Force.
 Barnes, A. E., Donnington, Royal Fusiliers (City of London).
 Barnes, Clement, Army Ordnance, Woolwich.

Barratt, W. Burgess, Colonial Infantry.
 Barrett, George, Royal Navy.
 Barry, E. W. (Ivor Barry), Army Pay Corps, Woolwich.
 Barwell, Hubert.
 Bates, F. Powis, Roughrider Remounts, Expeditionary Field Force.
 Bathurst, Arty, Adjutant, 1st Motor Mechanic Battery.
 Batting, Ernest A., 4th New City Manchester.
 Boasley, Will, Royal Navy.
 Beerbohm, Evelyn, Lieutenant.
 Bell, Bert, Duke of Cornwall's Light Infantry.
 Bell, H. Leslie, Lord Lonsdale's Battalion.
 Bellamy, Franklyn, 10th Batt. Durham Light Infantry.
 Bennett, Billy, 16th Lancers.
 Bennett, H. Dale, 8th Loyal North Lancs Regiment.
 Bennett, H. Dare, 28th Batt. London Regt. (Artists' Rifles).
 Benson, Bernard H., 2nd Highland Brigade (Territorials).
 Benson, Wilfrid H., Coldstream Guards.
 Benstead, Geoff., 1st King Edward's Horse.
 Bentham, John A., King's Royal Rifles.
 Bernard, Sidney, Army Service Corps.
 Besant, Reginald E., Universities and Public Schools Battalion.
 Beyers, C., Colonial Infantry.
 Bex, Bert (Bert Dare), Gunner, Z Battery, R.H.A., Fifth Brigade, 8th Division, Expeditionary Force.
 Bigge, Clarence, Public Schools Battalion Middlesex Regiment.
 Birham, W. H. C. (Julian Harcourt), Lance-Corporal, Devon (Fortress) Royal Engineers.
 Bishop, W., 3rd Wessex (Reserve) Field Ambulance.
 Blackall, Charles, Captain, The Buffs.
 Bland, A. T. H., 5th Gloucestershire Reserve Battalion.
 Boyce, H., Colonial Infantry.
 Bradford, Crosby (Corpl.), Wilts Regt.
 Bradley, Charles.
 Brammer, James W.
 Brandon, Arthur A., Kensington Battalion, Royal Fusiliers.
 Bray, Bert (Gunner J. Jones), Royal Field Artillery (returned wounded).

Brenan, F. E. (Sergeant), 14th Service Batt. Hants Regiment.
 Brennan, Howard, 3rd. Batt., 2nd Platoon, 1st Co., 13th London Regiment Territorials
 Brennam, J.
 Brearley, Charles Leslie, E.R.A. on H.M.S. "Excellent."
 Brentford, Paul, A Company, 4th Battalion, Cameron Highlanders.
 Brickwell, H. T. (Jun.), Royal Sussex Regiment.
 Brickwell, P. T. B., Royal West Kent.
 Brickwell, P. J., Royal West Kent.
 Brown, Percy.
 Brown, R. W., 3rd Wessex Field Ambulance, R.A.M.C.
 Brown, Wenlock.
 Browne, Herbert.
 Burgess, R. D. (Sergeant), Kensington Batt. Royal Fusiliers.
 Byrne, Bert, 5th Battalion Northants Regiment.

Caithness, Wilfred E., 28th Middlesex.
 Calder, Tony, Army Pay Corps.
 Calthrop, Dion, Staff Officer, R.N.
 Calvert, Barry, New Zealand Expeditionary Force.
 Cannon, Norman B., Roughrider, British Expeditionary Force.
 Carleton, Royce.
 Carr, Ben, Northumberland Fusiliers.
 Carr, Fred, B. Battery Royal Canadian Horse Artillery.
 Carrol, Jack E., 5th Royal Irish Lancers.
 Carson, Murray, Capt., Army Service Corps.
 Casson, Lewis, Army Service Corps.
 Cattley, Cyril, Sportsman's Batt.
 Cavendish (Albert de Solla), 3rd Battalion Royal Fusiliers.
 Chamier, Charles (Corporal).
 Chamier, Francis, Lieut., National Reserve Veterans' Corps.
 Chapin, Harold, Lance Corp., R.A.M.C.
 Charlton, Hal., Lance Corporal, A.S.C., Motor Transport.
 Chisholm, Arthur, R.F.A.
 Chown, Herbert, London Rough Riders.
 Chown, A., 3rd Wessex Field Ambulance, R.A.M.C.
 Christmas, Norman, Colonial Infantry.
 Christopher, H., D Co. 22nd Service Batt. (Kensington) Royal Fusiliers.
 Clark, Harry C., 3rd Wessex R.A.M.C.
 Clarke F. (Fred Couch), Driver, A.S.C., Tipperary.
 Clark, Perceval, Capt., 8th Batt. East Surrey Regiment.
 Clarke, E. H., 3rd Wessex (Reserve) Field Ambulance.
 Cleave, Arthur, Lieutenant, Suffolk Regiment (invalided).
 Clements, Leslie, Royal 1st North Devon Yeomanry.
 Cleverly, Archie, R.A.M.C., B Section, 76th Field Ambulance.
 Clifford, Charles, National Reserve (Lieutenant).
 Clifford, Leon, 3rd Wessex Field Ambulance, R.A.M.C.

Clifton, Harvey B., 1st County of London Yeomanry.
 Cliquot, Chevalier, Dispatch Rider, 13th Cavalry.
 Charles James Coborn, 5th East Surrey.
 Cobb, Cassils (2nd Lieutenant), 5th Royal West Kents.
 Cockerill, Fred C., 28th London Reg.
 Codman, Herbert S., Royal Welsh Fusiliers.
 Coleman, S. G., Royal Navy
 Collins, John R., Essex and Suffolk R.G.A.
 Collins, Will, Kitchener's Army.
 Colston, Sidney
 Combermere, Edward, Second Lieutenant, 8th Batt. Hampshires Reserve.
 Condy, Arthur, Corporal, 6th East Surrey Regt.
 Connor, R. J.
 Cooper, Harry.
 Cooper, S. J., 3rd Wessex (Reserve) Field Ambulance.
 Cope, Victor E.
 Cotton, T. M., R.A.M.C.
 Courtneidge, Charles, 5th Dragoon Guards.
 Courtenay, Harry, 74th Co. A.S.C., 8th Divisional Train.
 Cowell, C., Gunner, Royal Field Artillery.
 Cox, Sergt. W. E., London Electrical Engineers.
 Coyne, Denis (Private), Sportsman 1st Battalion Royal Fusiliers.
 Craig, Clavering, 3rd Batt. Duke of Wellington's Regt., Flanders.
 Craigdaille, Henry (Henry Victor Lytton), 3rd Wessex R.A.M.C.
 Cramond, Len, North Somerset Yeomanry.
 Craven, Arthur Scott (Arthur Harvey-James), First Lieutenant, 3rd Batt. East Kent Regiment.
 Craven, Edward, London Scottish.
 Crawford, William W., Bombardier, 30th Reserve Battery R.F.A.
 Cresfan, Ernest, 11th Batt. Royal Fusiliers.
 Crombie, Oliver, Driver Mechanical Transport.
 Crosher, H. C., 3rd Wessex (Reserve) Field Ambulance.
 Crowther, Eric.
 Cruickshanks, George, Lieut., 11th (Service) Battalion Scottish Rifles.
 Cuff, Robert.
 Curtis, Arthur, Inns of Court. Officers Training Corps.
 Curzon-Howe, A., Staff Sergeant, Kitchener's Army.
 Cuthbert, Bryant C., 1st Batt. East Kent Regt.
 Dando, Arthur.
 Dane, Jack Hector, 9th H.L.I. Glasgow Highlanders.
 Danson, Bert, Kensington Battalion, Royal Fusiliers.
 Dash, Leonard, 3rd Wessex Field Ambulance, R.A.M.C.
 Davenport, Carr, University Public School Brigade.

- Davey, H. B., Sportsman Battalion Irish Fusiliers.
 Davies, G. Wilton.
 Davies, S. W., National Reserve.
 Davis, A.
 Davis, Cuthbert V., 3rd Batt. Royal Irish.
 Davis, Ryder, Kent Cyclist Batt., A Co.
 Davison, B., Kensington Batt. Royal Fusiliers.
 Dawson, Forbes, Athletes Volunteer Corps.
 Dawson, Guy, Lieutenant, Oxford Yeomanry.
 Dawson, Ivo, Public Schools Batt., Middlesex Regt.
 Dawson, Leonard, Corporal, 9th Service Batt. P.O.W. Own West Yorks Regt.
 Dawson, Oswald.
 Deacon, H., Hon. Artillery Company.
 Deane, Basil, Lieutenant, Cheshire Regt.
 de Courcy, T. M., Anti-aircraft Corps, R.N.V.R., Lambeth.
 de Frece, Walter, Sportsman's Batt.
 Dellar, Kyburn.
 Dennison, Stuart.
 Dent, Edgar (Edgar Stanbridge), Lieut., 5th Royal Dublin Fusiliers (Reserve).
 Denville, John, Sherwood Foresters.
 Depledge, Ronald C. (R. C. Montague), Lance-Corp. Motor Cyclist Despatch Rider, 1st Reserve Northern Cyclist Batt.
 Derry, Dan.
 Desborough, Philip, Lieutenant.
 Desmond, Frank, Public Schools and University Corps.
 de Ville, Herbert, 4th King's Liverpool City Batt.
 Dewhurst, George W., 14th Co. Grenadier Guards.
 Diamond, H. V., Public School Corps.
 Dickinson, G. Clifford, Queen's Yeomanry.
 Dickson, Lamont, London Scottish.
 Diques, W.
 Dillsen, J. Telly, No. 3 Company Rifle Brigade.
 Dobson, Oswald H., Royal Field Artillery.
 Dockrey, A. W., 3rd Wessex Field Ambulance, R.A.M.C.
 Doughty, Henry, Corp., Exped. Force.
 Douglas, Horace, Corporal, 6th Infantry Brigade.
 Down, Oliphant.
 Doyle, D. Lawrence, 3rd Batt. Liverpool Regiment.
 Doyle, W., Kensington Batt. Royal Fusiliers.
 Drew, Dennis, Sub-Lieut., 7th Reserve Cavalry for the 21st and 9th Lancers.
 Dryden, Leo, Legion of Frontiersmen.
 Dudley, George, 20th Co. Royal Engineers.
 Duguid, Frank, First Lieutenant, 8th Batt. Hampshires Reserve.
 Duke, R., Colonial Infantry.
 Dunbar, Claude (Corporal), Welsh Horse.
 Duncan Caborn (Lieut. with Expeditionary Force, West Africa).
 Dunn, Frank G., Royal Navy.
 Dunstan, Edward, Colonial Infantry.
 Edmonde, Jack (Williams), 3rd Home Counties Field Ambulance, R.A.M.C.
 Edwards, B., 10th Batt. Border Regt.
 Eglington, Henry, Legion of Frontiersmen.
 Eldon, Bert, Bombardier, Royal Garrison Artillery.
 Eldon, Bob, 3rd City Batt. Royal Warwickshire.
 Ellison, le Roy, Gunner, B Battery, Royal Canadian Horse Artillery.
 Elphinstone, Montague, Dragoon Guards.
 Epworth, F. W. F., 3rd Wessex (Reserve) Field Ambulance.
 Esau, H., 3rd Wessex Field Ambulance R.A.M.C.
 Evans, Fred, Colonial Infantry.
 Fairfax, Leslie, Scottish Rifles.
 Farley, Albert.
 Farrell, Fred, 1st Somerset Light Infantry.
 Ferguson, Wm. R., Royal Field Artillery.
 Ferris, Richard, Royal Fusiliers.
 Finch, A., Kensington Batt. Royal Fusiliers.
 Finney, James Leonard, Queen's Westminster.
 Fisher, Jack (Louis Fishman), 1st Southdown Battalion, R.S. Regiment.
 Flint, Foden, Birmingham 1st City Batt.
 Forman, P. R., City Imperial Yeomanry.
 Foote, Rex Barrington, Grenadier Guards.
 Forbes, E. St. Clair, 3rd Batt. Liverpool "Pals" Brigade.
 Ford, F.
 Forsyth, Matthew.
 Forsyth, Bertram, 9th County of London Regiment.
 Foss, W., 3rd Wessex Field Ambulance R.A.M.C.
 Foster, Basil, First Lieutenant, 8th Batt. Hampshires Reserve.
 Foster, Francis, 1st County of London Yeomanry.
 Foster, J. Warren, Royal Naval Air Service.
 Fox, F. J., Durham Light Infantry.
 France, Will, R.F.A.
 Francois, Artie, 3rd Wessex Field Ambulance, R.A.M.C.
 Fraser, Frank D., King's Liverpool Regt.
 Fraser, J. Edward, Sportsmen Batt. Royal Fusiliers.
 Fuller, Frederick (Percy Leslie), 8th Irish King's Liverpool Regiment.
 Gacton, Edmund, Denbighshire Hussars Yeomanry (Reserves).
 Gardiner, Dennis, R.G.A.
 Gardiner, William, 5th Batt., D. Co., Royal Welsh Fusiliers.
 Garner, C. H., Royal Fusiliers.
 Garnham, Wm. J., Roughriders.
 Garthorne, Herbert, 2nd Battalion London Scottish.
 Gee, Frank, Royal Fusiliers.
 Gibson, Hugh.
 Gibson, Andrew (Tweed Andrews), Ayrshire Yeomanry.
 Gilby, Geoffrey, 60th Rifles.
 Gilder, George (Private), City of London Royal Fusiliers.

- Gittins, Ernest C., Corporal, Tyneside Scettish.
- Glanville, W.
- Glascodine, Alexander D., 20th County of London Battalion London Regiment.
- Glendinning, Harold, Manchester Regt.
- Godfrey, Joe, R.F.A., 1st Division, 60th Battery.
- Godhard, C. B. (Lieutenant), 5th Essex Regiment.
- Godwin, Alfred, 4th Somersets.
- Goodchild, Claude, Lieut., H.A.C.
- Goodrich, Louis, Lance-Corporal, 28th County of London.
- Goodwin, Ernest (Harry Lee), A Company, 5th Battalion Rifle Brigade.
- Gordon, Neville, Army Medical Corps.
- Gordon, Wolf, Army Pay Office, Hamilton.
- Gorst, Edmond.
- Gray, Leslie Austin, 3rd Wessex Field Ambulance.
- Gray, Leslie C., 6th Co. 3rd Batt. Royal Sussex Regt.
- Graham, Claude, Worcestershire Yeomanry.
- Graham, Eric, 3rd Wessex Field Ambulance R.A.M.C.
- Grant, W. F.
- Grant, Sydney, Legion of Frontiersmen.
- Grave, Tom, Motor Transport.
- Graydon, Lawrie.
- Green, Harry, 28th London Regiment (Artists Corps).
- Green, H. B., Queen's Westminsters.
- Grove, Lawrence, Royal Navy Reserve.
- Haddon, Jack.
- Halford, W. G., Colonial Infantry.
- Hall, C. Aubrey, Sportsmen's Batt. Royal Fusiliers.
- Hall, Fred O., Expeditionary Force.
- Hamber, J. N., Expeditionary Force.
- Hamer, Leslie, 9th County of London Regiment, Queen Victoria's.
- Hamilton, Cosmo, R.N.V.R.
- Hammersley, Bert, R.A.M.C.
- Hamund, St. John (Captain), National Reserve.
- Hancock, Geo. Mortimer, Army Service Corps.
- Hand, A., 3rd Wessex (Reserve) Field Ambulance.
- Handley, Parker T., 6th City Battalion Manchester Regiment.
- Hant, G., Colonial Infantry.
- Hardy, Amyas L., Army Service Corps.
- Hare, Arthur.
- Harle, Norman.
- Harnett, W., 3rd Wessex (Reserve) Field Ambulance.
- Harrington, A., 16th Lancers (returned wounded).
- Harris, Jack, Rifle Brigade.
- Harris, Charles, 15th County of London.
- Harrison, Tom, Sergeant, Kensington Battalion, Royal Fusiliers.
- Harrys, Harry, 3rd Wessex Field Ambulance R.A.M.C.
- Hartley, Arthur, 4th Batt. Loyal North Lancashire.
- Hastings, Harold, Sergt.-Major, North Somerset Imperial Yeomanry.
- Hayes, C. G. O. T., R.F.A.
- Hayter, F., 3rd Wessex (Reserve) Field Ambulance.
- Haytor, Frank Walter, Royal Fusiliers.
- Hazlewood, Colin, "B" Squadron, Staffordshire Yeomanry.
- Healy, Tom, jun., 4th Comrades Batt. King's Liverpool Regiment.
- Heanley, R. Edward M., Second Lieutenant, Northumberland Fusiliers.
- Heath, Rupert M., H.M.S. "Impregnable."
- Helmsey, C. Hunt, Captain, The Queen's Royal West Surrey (Reserve).
- Herbert, William, Wilts Regiment.
- Heywood, Conrad, 1st Batt. Highland Light Infantry.
- Hill, Ivan, Legion of Frontiersmen.
- Hilliard, S., 9th County of London Regiment, Queen Victoria's.
- Hindle, Joseph.
- Hoard, Dudley, 5th Battalion E. S. Regt., Windsor.
- Hobbes, Halliwell, Lieut., 7th Batt. the Buffs.
- Hockley, Arthur, Royal Navy.
- Hodgson, Miles, King's Liverpool (Comrades) Batt.
- Hodges, Seymour, Captain, 12th (Service) Batt. Hampshire Regiment.
- Hogan, Michael.
- Holland, Harold, Lieutenant.
- Holmes, A. E., 3rd Wessex (Reserve) Field Ambulance.
- Horne, A. P., Anti-aircraft Corps, R.N.V.R., Newington.
- Horton, Robert, Staff Adjutant, stationed at Tring.
- Horton, Harry, 10th Batt. Royal Sussex Regiment.
- Hoult, Norman P., 3rd Wessex (Reserve) Field Ambulance.
- Howard, Billy, Colonial Infantry.
- Howard, C. Leslie, Royal Fusiliers.
- Howell, John, 10th Batt. Cheshires.
- Hoyle, Edgar, 6th Batt. West Yorks Regiment.
- Hughes, A. E., Colonial Infantry.
- Hughes-Langford, Harry, "B" Squadron, 2nd Dragoon Guards.
- Hummel, R. Horton, Divisional Instructor General Hutton's Staff.
- Hunter, Harold, 2nd Batt. King Edward's Horse.
- Hutton, Ralph, Army Pay Corps.
- Imbert, Douglas, Public Schools Battalion, Middlesex Regiment.
- Jackson, W., Kensington Batt. Royal Fusiliers.
- Jameson, C., 5th Lancers.
- Jameson, A., Kensington Batt. Royal Fusiliers.
- Jameson, Maurice, Lieut., 5th Royal Dublin Fusiliers (Special Reserve).
- Jakes, F. C. R., London Yeomanry.
- Jakes, H. B., London Yeomanry.
- Jerome, Gerald, Sportsman's Batt.
- Johns, Albert.

- Johnston, Colin M., 18th Service Batt., Royal Fusiliers.
 Johnstone, J. A.
 Jones, J., Corporal, Kensington Battalion, Royal Fusiliers.
- Kayne, Thomas, Accrington Battalion E. Lancashires.
 Kayes, J., London Electrical Engineers.
 Keay, Barrie, 2nd Dragoons (Queen's Bays).
 Kendall, Dick, Sportsman's Battalion Royal Fusiliers.
 Kennard, Cecil, 11th Battalion Royal Fusiliers.
 Kennedy, Austin, 1st Battalion East Kent Regiment.
 Kenney, Edward S. (Corporal), 26th Battery, 85th Brigade, R.F.A.
 Kerr, Geoffrey.
 Kerry, — (Corporal), Kensington Batt. Royal Fusiliers.
 Killick, Morley G., R.A.M.C.
 Killner, John, 3rd Southdown Battalion, Royal Sussex Regiment.
 King, Norman, R.A.M.C.
 King, Dennis, Oxford and Bucks Light Infantry.
 King, Claude, Lieutenant, Royal Field Artillery.
 King, Raleigh.
 Kingsford, Gerald, Territorials.
 Kinnaird, Frederick, 3rd Wessex Field Ambulance R.A.M.C.
 Knight, Arthur.
 Knight, J. W., Royal Sussex Regiment.
- Lailey, Richard Arunel, B Squadron, 2nd Troop, 3rd County of London Yeomanry.
 Lambe, F. W., 2nd South Midland Mounted Field Ambulance, R.A.M.C.T.
 Lambert, Richard, D.S.O., Lieutenant, Intelligence Department.
 Lane, Montague, Royal Engineers.
 Lawrence, Gerald, Royal Aero Corps, attached to Royal Navy.
 Lawton, A., Kensington Batt. Royal Fusiliers.
 Laver, George (Corporal), 43rd Field Ambulance, R.A.M.C.
 Leamouth, William (Corporal), A Company, 5th Battalion Rifle Brigade.
 Leggott, Charles W. (C. L. Gautier), 9th Co. R.A.M.C.
 Le Grand, Henry, Cycle Section, Intelligence Corps.
 Lennox, Reggie, Hunts. Cyclist Battalion.
 Leonard, A., Kensington Batt. Royal Fusiliers.
 Leslie, Harry, 5th Cameron Highlanders.
 Leslie, P., Public Schools Corps.
 Leslie, Victor H.
 Lester, Dan, 25th County of London Cyclists' Corps.
 Lestock, George, Captain, 8th Batt. Hampshire Reserve.
 Lightfoot, Fletcher, Lieutenant, 1st Battalion Norfolk Regt.
 Lind, O., 6th Devons.
 Lindsay, Fred, Staff Officer, London Mounted Brigade.
 Lloyd, H. C.
- Lloyd, Fredk., Lieutenant, Army Service Corps.
 Lloyd, Thomas C., Royal Navy.
 Lloyd, Cecil.
 Long, Arthur A., Kensington Battalion Royal Fusiliers.
 Long, W. G. C. (Sergeant), 20th Hussars.
 Lonsdale, Gilbert, Expeditionary Force.
 Lonsdale, William, Expeditionary Force.
 Loraine, Charles, 9th King's Own.
 Loraine, Robert, Lieutenant, Royal Flying Corps (wounded).
 Lord, A. G. T., 3rd Wessex (Reserve) Field Ambulance.
 Loscombe Harold, Royal Navy.
 Lovett-Janison, P. W., Colonial Infantry.
 Lynn, Arthur, 5th Battalion A.P.W.Y.P.
- Macdona, Charles, National Reserve.
 Macdonald, G. A. F., Kensington Batt. Royal Fusiliers.
 Macintosh, Lonsdale H., Coldstream Guards.
 Mackay, Wilfred, 1st Battalion Royal Naval Division.
 MacKay, John L., Special Service Royal Navy.
 Mackinder, Lionel, Lance-Corporal, Manchester. (Killed in action in January, 1915.)
 MacLaren, Douglas, 11th Battalion Royal Fusiliers.
 Maclean, John, London Scottish.
 Maddox, William, Warwickshires.
 Magurley, J., Colonial Infantry.
 Major, Frank (F. O'Neill), 18th London.
 Makeham, Eliot, Sportsman's Battalion Royal Fusiliers.
 Malone, J. A. E. (Captain), Westminster Dragoons.
 Markie, J., Colonial Infantry.
 Martin Scottie, Kensington Batt. Royal Fusiliers.
 Marriott, Sydney, 2nd Battalion London Royal Engineers.
 Mars, Harry, R.A.M.C., attached Somerset L.I., Expeditionary Force.
 Marshall, A. A., Colonial Infantry.
 Marshall, C. E., Colonial Infantry.
 Marshall, William.
 Mason, Richard B., "C" Company, 4th Battalion Lincolnshire Regiment.
 Mason, Sydney, 21st County of London.
 Masterman, D., Colonial Infantry.
 Matthews, Cyprian, South Lancashire Regiment, A Company.
 Maturin, Eric, Lieut., R.F.A., High Wycombe.
 Maude, Robert, 4th Field Ambulance Transport, R.A.M.C.
 Maughan, W. Somerset, serving as a doctor with the Army in France.
 Maule, Herbert E., Army Service Corps Remounts.
 Maunsell, Tobin, Lieut., 5th Royal Dublin Fusiliers (Special Reserve).
 Maxted, Fred (Claude Burt), Sportsman's Batt. Royal Fusiliers.
 McCarthy, S.
 McClelland, R., H.M.S. "Bulwark."
 McConnell, Gordon.
 McEwan, Arthur, R.A.M.C.
 McIntyre, Edgar, Army Pay Corps.

- McKeown, Norman.
 McLone, Frederick, Hussars.
 McMurray, John B., Royal Scots Greys.
 Melvin, W., 3rd Wessex (Reserve) Field Ambulance.
 Meyer, B. A., Interpreter.
 Miller, Arthur, R.A.M.C.
 Miller, Jack Eden, 3rd Wessex Field Ambulance.
 Miller, Jack Elles, 3rd Wessex Field Ambulance, Eastleigh.
 Miller, W. A. M., 7th Battalion City of London Fusiliers.
 Miller, William Henry (Harry Loftus), 6th Battalion East Surrey.
 Millward, Albert, Warwickshires.
 Mitchell, Basil, 3rd Wessex Field Ambulance, R.A.M.C.
 Moffat, George.
 Moffatt, J. Sanderson, South Staffs Reg.
 Monier, William.
 Morgan, Henry, 3rd Wessex Field Ambulance (R.A.M.C.).
 Morgan, E. S. P., 3rd Wessex (Reserve) Field Ambulance.
 Morris, Bombardier 147th Battery R.F.A.
 Moyes, F., Corporal, Westminster Dragoons.
 Muir, Denholm.
 Murray, Douglas, Army Service Corps.
 Murray, Paul.
 Myers, — (Corporal), Kensington Batt. Royal Fusiliers.
 Mylrea, George Harold, Naval Brigade (now a prisoner in Germany).
 Neale, Wm., 5th Lincoln Territorials
 Neilson-Terry, Denis, 4th Battalion Royal West Surrey.
 Neilson, Leo. R., Northumberland Fusiliers.
 Nesbitt, Tom.
 Newlands, William (William Kinnear), 3rd Batt. London Scottish.
 Nicholls, Charles, Lieutenant, 4th Batt. Tyneside Scottish.
 Nickells, Lee.
 Nightingale, Alfred C., R.A.M.C.
 Noble, Albert, 6th Battalion Rifle Brigade.
 Norman, P. Houlst, 3rd Wessex Field Ambulance, R.A.M.C.
 O'Connor, C. W., 9th Bedfordshire Regiment.
 Odum, John, Second Lieutenant, 14th Service Battalion Manchester Regt.
 Olive, Charles, London Territorials R.A.M.C.
 Ommanney, C. C., 18th Batt. City of London Rifles.
 Osborne, Sam, Army Service Corps.
 Owen, Hugh.
 Owen, J. B., 1st King's Liverpool.
 Oxberry, Harry, Sportsman's Batt.
 Packer, Tom, 23rd Royal Fusiliers.
 Page, F. C.
 Parke, Cecil W., Motor Ambulance Convoy, British Expeditionary Force.
 Parsons, P. P., Army Ordnance Corps.
 Partridge, M., South Wales Borderers.
 Patern, Arthur.
 Payne, Reginald C., Devon Regiment.
 Payne, Rawdon (Danny) Roary, 2nd Lieut., 3rd Batt. Royal Irish Regiment.
 Penley, Fred.
 Percy, Albert E.
 Perle, Kinsey, Lieutenant, Welsh Regiment.
 Peters, J., 5th Royal Warwicks.
 Phillips, E., Colonial Infantry.
 Phillips, David.
 Pickin, Percy, Sportsman's Batt. Royal Fusiliers.
 Place, G. A., Gunner, B Battery Royal Canadian Horse Artillery.
 Pollard, F. P. Scott, 1st Life Guards.
 Poole, Arthur.
 Powell, Derek, South Wales Brigade.
 Powell, Norman E.
 Powell, Templer, First Lieutenant, second in command of the A Co., 4th Batt. Lancashire Fusiliers.
 Powis, Harry (Bates), Army Veterinary Corps.
 Pragnell, George.
 Priddoe, Fred, New Bristol Batt. Gloucestershire Regiment.
 Pullinger, Percy.
 Quill, Patrick.
 Rae, Cliff, Army Service Corps.
 Rance, George, Flying Corps.
 Rand, J., Kensington Batt. Royal Fusiliers.
 Rea, Leslie.
 Redfern, Joe (Gunner), R.G.A., Newhaven.
 Redford, G. H. P., Second Lieutenant, Cyclist Corps, Welsh Regt.
 Reynolds, Frank, Suffolks.
 Reynolds, E. Vivian, A.B., Anti-aircraft Corps, R.N.V.R., Hyde Park.
 Richards, Ashley, Sergeant, 10th Middlesex.
 Richardson, F. R. Grayn, Army Ordnance Corps, Woolwich.
 Ridgeway, Philip B., Duke of Lancaster's Own Imperial Yeomanry.
 Roberts, Evelyn, Royal Navy.
 Roberts, Francis, Kent Royal Field Artillery.
 Roberts, Pringle, 6th Batt. Middlesex.
 Roberts, Stanley, Royal Naval Division, Headquarters Staff, Admiralty.
 Roberts, Walter Frank, Royal Field Artillery.
 Roberts-Marshall, 15th Lancers, Royal Irish.
 Robertson, J. P., Lieutenant.
 Rogers, Tom, Army Pay Corps.
 Roper, Eric, 11th Batt. Royal Fusiliers.
 Roper, Trevor, Captain, 8th Batt. Hampshires Reserve.
 Rose, Walter C. Randolph (First Lieutenant), Royal Field Artillery.
 Rosebery, A., Sub-Lieutenant R.N.R.
 Rothenburg, Henry (Eric H. Albury), 3rd Wessex Field Ambulance (Reserve), R.A.M.C.
 Routh, Guy, Lance-Corporal, 2nd Batt. Lancashire Fusiliers.
 Rumbold, Hugo, Grenadier Guards.
 Russel, J., Royal Flying Corps.
 Russell, Charles, N.C.O., Royal Field Artillery.
 Rutherford, T., Kensington Batt. Royal Fusiliers.

Rutland, Teddy, Colonial Infantry.
Ryland, Golden.

St. John, Eric, Welsh Horse.
Saker, Frank, Lieutenant, Connaught
Rangers (wounded and a prisoner).

Sandbach, Arthur E. W., Colonial In-
fantry Corps.

Sangster, Alfred W. (2nd Lieutenant), 4th
Battalion the Buffs.

Savary, R. W.

Saville, George, Northumberland Fusi-
liers.

Scott, Gatty, Lieutenant, Hertfordshire
Regiment.

Seager-Anderson, J., H.M.S. "Vivid."

Seaton, Claude, 4th Batt. Northants
Regiment.

Seaton-Dane, R., Army Service Corps,
Aldershot.

Sexton, G. A., Colonial Infantry.

Shaw, Heatherington, New Zealand Ex-
peditionary Force.

Shenton, Shakespeare, Gloucestershire
Yeomanry.

Simmons, W., 5th Royal Warwicks.

Smith, M., Sergeant, West Surrey.

Smith, H., Sergeant-Major, Rifle Brigade.

Soper, F. P., Major, Army Service
Corps.

Soutar, Farren, Second Lieutenant, 8th
Batt. Hampshires Reserve.

Squires, J. E., Reserves.

Stacey, Charles, Royal Garrison Artil-
lery.

Stacey, R. F., Colonial Infantry.

Stackpole, — (Sergeant), Kensington Batt.
Royal Fusiliers.

Stadden, J., Sergeant, Kensington Bat-
talion, Royal Fusiliers.

Stamp, Guy Vivian (Guy Vivian).

Stanford, Wilfrid G., Special Reserve of
Officers, 4th Batt. King's.

Stanhope, Percy, Bombardier, 5th Kent
Battery, R.F.A.

Stanley, Victor, Warwickshire Regiment.

Stapley, C.

Starkie, Harold.

Steadman, Chas., South Wales Brigade.

Stephens, — (Sergeant), Kensington Batt.
Royal Fusiliers.

Stevens, A. R. Ingram, Royal Fusiliers.

Steward, C. Leslie, Royal Fusiliers.

Stewart, F. Maxwell, 1498 Corporal
Reserve R.A.

Stewart-Robertson, C., Sergeant, "G"
Company, 6th (Service) Batt. Cameron
Highlanders.

Stidder, W. (of Egerton and Forbes)
(Sergeant), King's Royal Rifles.

Stone, Marcus, 3rd County of London
Yeomanry Sharpshooters.

Strong, Oswald, London Irish.

Stuart, Henry, R.A.M.C., 3rd Wessex
Field Ambulance.

Sunderland, Scott, Birmingham 1st City
Batt.

Sully, Edmund, 6th Seaforth Highlanders,
Second Lieutenant.

Sutherland, Alex., Royal Engineers.

Sutton, Dick, Sussex Yeomanry.

Sydney, Roy.

Taylor, Reginald (Lance Corporal), 5th
Battalion Royal Fusiliers, Dover.

Taylor, H. G., 13th Service Battalion,
Welsh Regiment.

Taylor-Vinson, Tom, Sergeant, 7th Batt.
Bedfordshire Regiment.

Telford, J. M., Royal Scottish Fusiliers.

Temple, Ivan, Lance-Sergeant, South
Lancashire Regiment.

Tennant, Edmund H., Public Schools
Battalion.

Thesiger, Ernest, 9th County of London
Regiment, Queen Victoria's.

Thomas, Evan.

Thomas, Llewellyn.

Thomas, O. W. (Captain), Welsh Horse.

Thompson, Alec F., Fife and Forfar
Yeomanry.

Thompson, Fred (C.P.O.), R.N.V.R.

Thompson, G., Sergeant, Kensington Bat-
talion, Royal Fusiliers.

Thomson, J., Sergeant (Harry Bostock),
12th Royal Lancers, Expeditionary
Force.

Thorndike, Russell.

Thorndike, Frank.

Thorne, G. Ridgway, Army Service
Corps.

Thornton, H., Gunner, R.F.A.

Thornton, J., Wilts Regiment.

Tindal-Hogge, T. H. (2nd Lieutenant),
Royal Field Artillery.

Tomlinson, John W. (Arthur Hartley),
4th Batt. Loyal North Lancashire.

Towers, Harry P., Army Pay Corps,
Preston.

Traynor, Patrick, Sportsmen's Batt.
Royal Fusiliers.

Trevor, Charles, Lieutenant, Army Re-
mount Department.

Treize, Theodore, New Zealand Expedi-
tionary Force.

Turner, Eric G., 4th Co., 21st Service
Batt. Royal Fusiliers.

Turner, Mark, Public Schools Batt.
Royal Fusiliers.

Upcher, Peter.

Upcher, Peter.

Venning, Gerald, Royal Sussex.

Venning, Gilbert.

Verren, H. V., 3rd Wessex Field Ambu-
lance R.A.M.C.

Vigors, Douglas, 23th County of London.

Vincent, Ashmore, Grenadier Guards.

Wade, Gene, Royal Field Artillery.

Wagner, Harold.

Wakefield, Hugh, Public Schools Batt.

Walker, Norman, 7th Batt. Lancs. Fusi-
liers.

Walker, R., Kensington Batt. Royal
Fusiliers.

Wallace, C. V., 15th County of London

Walters, Joe, Colonial Infantry.

Ward, T. Stanley.

Ward, William, Royal Navy.

Warden, Sydney, Cheshire Regiment.

Warden, Harry, Rifle Brigade.

Warden, Edward, R.M.L.I. Navy.

Wardle, Jack, R.A.M.C.

Ware, Kenneth (Trooper Alex, Bishop
Aitkin), 2nd Life Guards.

Warren, Clifford, Queen Victoria Rifles.

- Warren, Will, British Expeditionary Force.
 Warren-Foster, J., Royal Naval Air Service.
 Warwick, T. C., 3rd Wessex Field Ambulance R.A.M.C.
 Watson, William A., Gunner 1363, Royal Fleet Reserve.
 Watt-Fettes, J., Army Pay Corps.
 Webb, F. B., 3rd Wessex Field Ambulance R.A.M.C.
 Webb, W. C. H. (Bombardier), 5th Brigade Canadian Field Artillery.
 Weguelin, Thomas, Second Lieutenant, 8th Batt. Hampshires Reserve.
 Welch, C. C. (Chas. Coleman), Kitchener's Army.
 Welsh, Aubrey, King Edward's Horse.
 Welsh, Tom, Colonial Infantry.
 Welsh, A. (Sergeant), Kensington Batt. Royal Fusiliers.
 West, Jack, R.A.M.C.
 Weyman, Henry, Royal Field Artillery.
 Wharton, Alfred, Royal Fusiliers.
 Wharton, Fitzroy, 3rd Wessex Field Ambulance R.A.M.C.
 Wheatley, Frank, R.A.M.C.
 Whitby, Arthur, Captain, South Staffs.
 Whitfield, A. H., 3rd Wessex Field Ambulance R.A.M.C.
 Whittaker, W. A., H.M.S. "Sapphire."
 Wigan, Montague, R.A.M.C.
 Wilkinson, Fred, Army Pay Corps.
 Williams, Arthur R. T. (Lieutenant), H.M.S. "Arethusa."
 Williams, R. A., R.A.M.C., Aldershot.
 Williams, Sidney, Colonial Infantry.
 Willing, Percy, 12th Royal Lancers.
- Willis, George (Corporal), Royal Welsh Fusiliers.
 Wilson, Rathmell, 9th County of London.
 Wilson, W. E., 19th Hussars (Reserve Squad).
 Winn (Haydee), Victor, Argyll and Sutherland Highlanders.
 Winsor, A. C., 101st Edmonton Fusiliers, 9th Batt. 1st Canadian Overseas Contingent.
 Winslow, Richard, Lieutenant, Royal Navy.
 Witty, James Hannay, 2nd Battalion London Scottish.
 Wood, Herbert Ansdell, 5th Royal Lancers.
 Woodhouse, Alfred (Trooper Sergeant), 2nd King Edward's Horse.
 Woods, Tom H.
 Woolley, Sims, Lieutenant, 12th Lancers.
 Wordsworth, Chris. A., Royal Marine Artillery.
 Worlock, Frederick, London Scottish.
 Wrang, C. A. (of the Royal Military Athletes), National Reserve, Camberwell Battalion.
 Wrang, C. G. (of the Royal Military Athletes), National Reserve, Camberwell Battalion.
 Wright, Huntley, Lance-Corporal, 1st County of London Yeomanry.
 Wright, Frederick, interpreter.
 Wrighton, Norman, Middlesex Yeomanry.
- Yates, Athol (Corporal), 12th Signal Company, R.E. Motor Cyclist Section.
 Young, Herbert, Grenadier Guards.
 Young, R., 13th Field Ambulance.
 Youngusband, C., returned wounded.

BANQUETS, DINNERS, ETC.

- January 18.—The annual fancy dress ball of the Music Hall Ladies' Guild was held at the Hotel Cecil.
- February 1.—Magicians and their friends gathered at the Hotel Cecil when the first annual dinner of the Magicians' Club was held, with the president, Mr. Harry Houdini, in the chair.
- February 8.—The annual dinner and dance of the Music Hall Artists' Railway Association was held at the Criterion Restaurant. The attendance easily constituted a record for these occasions, and between three or four hundred ladies and gentlemen sat down to dinner. Mr. Joe Elvin presided.
- February 15.—The second annual dinner and dance of the Beneficent Order of Terriers was held at Frascati's Restaurant. A company, numbering nearly 150, supported the president, Mr. Syd Walker.
- February 22.—Miss Wish Wynne and Mr. Arthur Whitby were the principal guests at the seventeenth annual dinner of the Gallery First Nighters' Club, which was held at Frascati's Restaurant, with the President, Mr. H. S. Doswell, in the chair.
- March 5.—The thirtieth annual dinner of the Playgoers' Club was held at the Prince's Restaurant, Piccadilly. Mr. E. Marshall Hall, K.C., M.P., presided, and the guests of honour were Mr. Oscar Asche and Miss Lily Brayton.
- March 29.—The annual ball of the Grand Order of Water Rats was held at the Trocadero Restaurant, and was attended by over a hundred rodents and their personal friends.
- April 26.—Dinner given by the O.P. Club in honour of British dramatists at the Hotel Cecil, under the chairmanship of Lord Willoughby de Broke.
- May 3.—The sixty-ninth annual festival dinner of the Royal General Theatrical Fund was held at the Savoy Hotel, his Honour Judge Parry presiding.
- June 13.—Annual Ladies' dinner of the Savage Club, at the Connaught Rooms.
- October 6.—There was a representative gathering at the Rendezvous Restaurant on the occasion of the Paul Murray Testimonial Dinner. Mr. Walter de Frece was the chairman.
- December 13.—Many distinguished members of the theatrical profession and guests well known in other professions met together at the Hotel Cecil to do honour to Sir Herbert Tree and to aid the Actors' War Relief Funds. The occasion was the "Drake" celebration dinner, organised by the O.P. Club, and held under the patronage of Her Majesty Queen Alexandra. Sir Herbert Tree presided, and there were more than 400 guests, including members of the O.P. Club, the Eccentric Club, the Stage Society, and kindred organisations.

MASONIC LODGES.

A RECORD OF MASONIC LODGES AND CHAPTERS, MEMBERS OF WHICH ARE CONNECTED WITH THE DRAMATIC, MUSICAL, AND VARIETY PROFESSIONS.

LODGE OF ASAPH, No. 1319.

Consecrated 1870.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Tuesday in February, March, May, June, October, and November. Installation in November.

OFFICERS, 1914-15.

W. E. Holloway	W.M.
Tom Clare	L.R., I.P.M.
George Dyball	S.W.
Rev. W. P. Besley, P.A.G.C.	J.W.
Chas. Cruikshanks, P.A.G.Std.B., P.M.	Treasurer.
James W. Mathews, P.A.G.D.C., P.G.S.W., N.Z., P.M.	Secretary.
Douglas Cox	S.D.
Oscar Grimaldi	J.D.
E. W. Whitmore, P.M., L.R.	D.C.
Ernest Bucalossi	Organist.
Herbert Chenery, P.M., L.R.	Ass. Sec'y.
Harry Locket	Asst. D.C.
W. L. Barrett, L.R.	Almoner.
Joseph Batten	Ass. Organist.
Charles Norton	I.G.
Algernon Rose	Stewards.
E. A. Pickering	Tyler.
J. Gilbert	G.L. RANK.

PAST MASTERS.

E. Stanton Jones ..	1870—1	—
Charles Coote ..	1871—2	—
John M. Chamberlin ..	1872—3	—
James Weaver ..	1873—4	P.G.Std.B.
Edward Frewin ..	1874—5	—
Charles S. Jekyll ..	1875—6	P.G.O.
William A. Tinney ..	1876—7	—
Edward Terry ..	1877—8	P.G., Treasr.
George Buckland ..	1878—9	—
Edward Swanborough ..	1879—80	—
Charles Wellard ..	1880—1	—
W. Meyer Lutz ..	1881—2	—
John Maclean ..	1882—3	—
Frederick Delevanti ..	1883—4	—
Charles E. Tinney ..	1884—5	—
William J. Kent ..	1885—6	—
Henry J. Tinney ..	1886—7	—
William Lestocq ..	1887—8	P.A.G.D.C.
James D. Beveridge ..	1889—90	—
T. de B. Holmes ..	1890—1	—
Alfred E. Bishop ..	1891—2	—
W. Sydney Penley ..	1892—3	P.G., Treasr.
J. Ed. Hambleton, L.R. ..	1893—4	—
Francis H. Macklin ..	1894—5	—
Charles C. Cruikshanks ..	1895—6	P.A.G.Std.B.
Samuel Johnson ..	1896—7	—
W. John Holloway ..	1897—8	—
Luigi Lablache ..	1898—9	—
Charles Blount Powell ..	1899—1900	—
James W. Mathews ..	1900—1	P.A.G.D.C.
Algernon Syms, L.R. ..	1901—2	—
Louis Honig ..	1902—3	—
Akerman May ..	1903—4	—
Herbert Leonard ..	1904—5	—
Edward W. Whitmore, L.R. ..	1905—6	—
E. H. Bull ..	1906—7	—
Herbert Chenery, L.R. ..	1907—8	—
Ernest H. Paterson ..	1908—9	—
Chris Hilton ..	1909—10	—
A. B. Tapping ..	1910—11	—
Albert Le Fre, L.R. ..	1911—12	—
Frank Lister ..	1912—13	—
Tom Clare, L.R. ..	1913—14	—

Address of Secretary—

Duke of York's Theatre,
St. Martin's Lane, W.C.

CHAPTER OF ASAPH, No. 1319.

Consecrated 1875.

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Monday in February, April, June, and November. Installation in June.

OFFICERS, 1914-15.

C. W. A. Trollope	M.E.Z.
Alfred P. Oxley	H.
J. H. Ryley	J.
Harry Nicholls	Treasurer.
Herbert Chenery, P.Z.	Scribe E.
E. H. Paterson	Scribe N.
James Powell	P.S.
Tom Clare	1st A.S.
A. E. George	2nd A.S.
Douglas Gordon	Organist.
John Gilbert	Janitor.

PAST PRINCIPALS. IN CHAIR. G.C. RANK.

James Weaver	1877	P.A.G.D.C.
Edward Humphrey	1887	—
James E. Hambleton, L.R. ..	1896	—
W. S. Penley	1897	P.G., Treasr.
Harry Nicholls	1898	P.D.G.D.C.
Tom de Brunow Holmes ..	1900	P.P.G.O.Kent
Arthur G. Duck	1901	P.A.G.D.C.
James D. Beveridge	1903	L.R.
Luigi Lablache	1904	L.R.
William J. Harvey	1906	—
James W. Mathews	1907	P.A.G.D.C.
Edward W. Whitmore	1908	—
Clarence T. Coggin	1909	—
E. H. Bull	1910	—
F. Stewart, L.R.	1911	—
W. J. Keen	1912	—
George A. Keen	1913	—
Robert D. Cummings	—	P.A.G.D.C.
J. Percy Fitzgerald	—	P.A.G.D.C.

Address of Scribe E.—

78, Addison Gardens,
Kensington, W.

LIVERPOOL DRAMATIC LODGE

No. 1609.

Consecrated 1876.

Held at Masonic Temple, 22, Hope Street, Liverpool, on the fourth Tuesday in every month except June, July, and December.

Installation in October.

OFFICERS, 1914-15.

R. T. Palmer, P.M.	W.M.
Frank M. Coker ("Fred Coles") ..	I.P.M.
H. C. Arnold, jun., P.M.	S.W.
George Smith	J.W.
Wm. Savage, P.M., P.P.G., Treasr.	Treasurer.
W. D. Jones, P.M.	Secretary.
Alfred Hutton	S.D.
John Breeze	J.D.
E. Baxter, P.M., P.P.G.S. of W. ..	D.C.
J. J. Hewson, P.M., P.G.D.C. ..	Asst. D.C.
A. E. Savage	Organist.
W. Wright	Ass. Organist.
W. Crompton	I.G.
J. Waters	S. Std.
A. Moore	J. Std.
F. Stokes, R. H. Fenson, Geo. M. Baker, L. Green, Jas. A. Moore, and H. C. Hildyard	Ass. Stewards.
Reid	Tyler.
L. Peake, P.P.A.G.D.C.	Charity Rpv.

Liverpool Dramatic Lodge—*Continued.*

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
W. W. Sandbrook	1880 and 1889	1889	P.P.G.D.
W. Savage	1882	1882	P.P.G., Treas.
J. Finberg	1890	1890	P.P.G.D.
E. Baxter	1898	1898	P.P.G.S. of W.
H. C. Arnold.	1901—2	1901—2	P.P.G.D.
W. G. Hargrave	1903	1903	P.G.S. (I.O.M.).
J. J. Hewson	1904	1904	P.G.D.C.
T. R. Robertson	1905	1905	—
R. T. Palmer	1906	1906	—
W. D. Jones	1907	1907	—
J. Ball	1911	1911	—
H. C. Arnold, Jun.	1912	1912	—
Frank M. Coker ("Fred Coles")	1913	1913	—
L. Peake, 1035			P.P.A.G.D.C.
O. E. B. Limbrick, 1620			—
T. Bush, 249			P.P.G.D.C.
S. Haden Jones, 1299			P.P.G.P.
G. B. Wright, 307			—

Address of Secretary—

100, Seel Street,

Liverpool.

DRURY LANE LODGE, No. 2127.

Consecrated 1835.

Held at the Theatre Royal, Drury Lane,
London, W.C., on the second Tuesday in
February, March, April, and November.
Installation in February.

OFFICERS, 1914-15.

W. Bruce Smith	W.M.
Col. H. Walker, P.G.S.B.	I.P.M.
J. H. Ryley	S.W.
Dr. W. Wilson	J.W.
Rev. W. Cree, M.A.	Chaplain.
Thomas Catling, P.A.G.D.C.	Treasurer.
James Powell, P.M.	Acting Sec.
E. T. Pryor	S.D.
J. C. Harker	J.D.
Albert G. Neville, P.D.G.D.C.	D. of C.
R. Frost	Almoner.
Frank Braine	Organist.
Geo. A. Highland, P.M. 3377	I.G.
A. Steffens Hardy, W. J. Crum- lin, Louis L. Wiener, J. Myer, and Alex. L. Woodward	Stewards.
T. Reeves	Tyler.

PAST MASTERS.	WHEN	W.M.	G.L. RANK.
The Earl of Lonsborough	1886	1886	P.G.W.
Sir Augustus Harris	1887	1887	P.G.W., Trsr.
Sir John E. Gorst, Q.C., M.P.	1888	1888	P.G.W.
Adm. Sir E. A. Inglefield	1889	1889	P.G.D.
Sir Henry A. Isaacs (Lord Mayor)	1890	1890	P.G.W.
James Fernandez	1891	1891	P.A.G.D.C.
Sir S. B. Bancroft	1892	1892	P.G.D.
Harry Nicholls	1893	1893	P.G.Std.B.
Thomas Catling	1894	1894	P.A.G.D.C.
Oscar Barrett	1895	1895	—
Henry Neville	1896 1897	1896 1897	P.A.G.D.C.
Gerald Maxwell	1898	1898	P.A.G.D.C.
Guy Repton	1899	1899	P.G.D.
Lionel Rignold	1900	1900	—
J. H. Barnes	1901	1901	—
Luigi Lablache	1902	1902	—
Albert G. Neville	1903	1903	P.D.G.D.C.
A. Rashleigh Phipps	1904	1904	—
H. Nye Chart	1905	1905	—
Clarence T. Coggin	1906	1906	—
S. H. Tatham Armitage	1907	1907	P.G.D.
James Powell	1908	1908	—
Rt. Hon. Lord Athlunney	1909	1909	P.G.W.
Bedford McNeill	1910	1910	—
A. Blomfield Jackson	1911	1911	—
Col. H. Walker	1912	1912	P.G.S.B.
Blake Adams	1913	1913	—

Address of Secretary—

34, Essex Street,
Strand, W.C.

MANCHESTER DRAMATIC

LODGE, No. 2387.

Consecrated 1891.

Held at Freemasons' Hall, Cooper Street, Man-
chester, on the fourth Thursday in January,
February, March, April, May, June, September
October, and November.

Installation in April.

OFFICERS, 1914-15.

Harry C. Roberts	W.M.
Manby Willson	I.P.M.
E. L. Wilson	S.W.
F. Green	J.W.
Chas. Swinn, P.P.G.D.	Treasurer.
J. Butterworth, P.P.G.Swd.B.	Secretary.
M. J. Tench	S.D.
Walter Lawley	J.D.
J. J. Bennett, P.M.	D.C.
Ernest Catling	Organist.
F. Thorp	I.G.
H. R. Clarke, G. T. Ashton, E. Ben- nett, W. Chadwick, Jas. Chap- man, and F. Ogden	Stewards.
E. Roberts, Prov. G.T.	Tyler.
J. Butterworth, P.P.G.Sw.B.	Charity Rpvce.

PAST MASTERS.*	WHEN	W.M.	G.L. RANK.
Chas. Swinn	1895	1895	P.P.G.J.D.
John Butterworth	1900	1900	P.P.G.Swd.B.
J. Pitt Hardacre	1901	1901	—
T. Ll. Marsden	1902	1902	P.P.G.J.D.
Harry S. Greenwood	1903	1903	—
Nelson Stokes	1904	1904	—
Phillip Joseph	1906	1906	—
James J. Bennett	1907	1907	—
Arthur E. Wait	1909	1909	—
S. Fielder	1910	1910	—
Tom Cook	1911	1911	—
John Bentley	1912	1912	—
Peter Lawton	1880	1880	P.P.J.G.D.
Louis Peake	1884	1884	P.P.G.A.D.C.
Geo. W. Potter	1898	1898	—
Manby Willson	1913	1913	—

* At present Members of the Lodge.

Address of Secretary—

Rochester Avenue,
Sedgley Park, Manchester.

GUILDHALL SCHOOL OF MUSIC

LODGE, No. 2454.

Consecrated 1892.

Held at the Holborn Restaurant, High Holborn,
London, W.C., on the second Monday in Feb-
ruary, March, May, November, and December.

Installation in December.

OFFICERS, 1914-15.

J. Ben Johnson	W.M.
W. Mortlake Mann	I.P.M.
E. Lewis Arney	S.W.
Frederick Griffiths	J.W.
Walter Morrow	Treasurer.
George F. Smith	Secretary.
Bernard Turner	S.D.
Charles Mogg	J.D.
Garfield Blake	I.G.
Arthur H. Lines	D.C.
David Beardswell	Asst. Secy.
Walter Hubbard	Organist.
Alfred R. Carr and Frederick Lake	Stewards.
George Coop	Tyler.

Guildhall School of Music Lodge—Contd.

PAST MASTERS.	WHEN IN CHAIR.	G. L. RANK.
T. Hastings Miller ..	1893	P. G. Swd. Br.
Geo. F. Smith ..	1893—4	P. G. O.
W. Henry Thomas ..	1894—5	P. G. O.
Henry Gadsby ..	1895—6	—
Henry Gay, L.R. ..	1896—7	—
William H. Cummings, Mus. Doc., Dublin ..	1897—8	P. G. O.
William Hy. Wheeler ..	1898—9	—
Walter Syckelmoore ..	1899—1900	—
David Beardwell ..	1900—1	P. Dep. G. O.
W. Rogers ..	1901—2	P. P. G. Dep. D. C.
Thomas R. Busby ..	1902—3	P. Dep. G. O.
Albert E. Rowarth ..	1903—4	P. Dep. G. O.
George H. Dawson ..	1904—5	—
Arthur L. Simmons ..	1905—6	P. Dep. G. O.
Montague Borwell ..	1906—7	—
G. A. Hustler Hinchliff ..	1907—8	—
Sir T. Brooke-Hitching ..	1908—9	P. G. D.
Arthur H. Lines ..	1909—10	P. P. G. S. D. P. G. P.
H. Turnpenny ..	1910—11	P. G. Purst.
George K. Lang ..	1911—12	—
F. Harold Hankins ..	1912—13	P. P. G. O. Dep. G. O.
Mortlake Mann ..	1913—14	—

Address of Secretary—

"Seabourne,"

Bonham Road,
Brixton Hill, S.W.

**GUILDHALL SCHOOL OF MUSIC
CHAPTER, No. 2454.**

Consecrated 1900.

Held at the Holborn Restaurant, High Holborn,
London, W.C., on the fourth Friday in March,
June, and October.

Installation in March.

OFFICERS, 1915-16.

C. H. Allen Gill ..	M. E. Z.
Arthur H. Lines, P.A.G.D.C. ..	I. P. Z.
Kálmán R. Ronay ..	H.
Dr. John W. Pare ..	J.
W. Henry Thomas, P.G.O. ..	Treasurer.
David Beardwell, P.G.O. ..	Scribe E.
Edwin F. Freund ..	Scribe N.
Francis Findlay ..	P. S.
W. Hunter Johnston ..	1st A. S.
G. Henderson Mitchell ..	2nd A. S.
George Coop ..	Janitor.

PAST PRINCIPALS.	WHEN IN CHAIR.	G. C. RANK.
T. Hastings Miller ..	1900—1	P. G. Std. B.
Dr. W. H. Cummings ..	1901—2	P. G. O.
W. H. Thomas ..	1902—3	P. G. O.
Thomas R. Busby ..	1903—4	P. G. O.
Fountain Meen ..	1904—5	P. G. O.
Charles E. Tinney ..	1905—6	—
David Beardwell ..	1906—7	P. G. O.
Walter Morrow ..	1907—8	—
Albert E. Rowarth ..	1908—9	—
F. Harold Hankins ..	1909—10	P. G. O.
George F. Smith ..	1910—11	P. G. O.
Arthur L. Simmons ..	1911—12	—
Hugo T. Chadfield ..	1912—13	—
G. K. Lang ..	1913—14	—
Arthur H. Lines ..	1914—15	P. A. G. D. C.

Address of Scribe E.—

38, Patchull Road,
Camden Road, N.W.

GREEN ROOM LODGE, No. 2957.

Consecrated 1903.

Held at the Imperial Restaurant, 60, Regent
Street, London, W., on the first Friday in
January, February, April, May, June, November,
and December.

Installation in May.

Green Room Lodge—Contd.

OFFICERS, 1914-15.

E. Vivian Reynolds ..	W. M.
Frederick Annerley ..	S. W.
Douglas Gordon ..	J. W.
W. P. Besley, P.A.G. Chap. ..	Chaplain.
Harry Nicholls, P.G. Std. Bearer ..	Treasurer.
J. H. Ryley, P.M. ..	Secretary.
Albert E. Raynor ..	S. D.
John R. Crauford ..	J. D.
W. Lestocq, P.A.G. D. C. ..	D. C.
Hubert Harben ..	A. D. C.
Charles A. Doran ..	Almoner.
A. E. George ..	I. G.
Arnold Lucy ..	1st Steward & Ass. Secry.
Julian Royce ..	2nd Steward.
Frederick Ross ..	3rd Steward.
Leslie Stiles ..	4th Steward & Organist.
E. J. Nesbitt ..	Tyler.

PAST MASTERS.	W. M.	G. L. RANK.
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Harry Nicholls ..	1903—4	P. G. Std. B.
J. D. Beveridge, L.R. ..	1904—5	—
Gerald Maxwell ..	1905—6	P. A. G. D. C.
Herbert Leonard ..	1906—7	—
Akerman May, L.R. ..	1907—8	—
E. H. Bull, L.R. ..	1908—9	—
Charles Macdona, L.R. ..	1909—10	—
Hubert Willis ..	1910—11	—
J. H. Ryley ..	1911—12	—
Blake Adams ..	1912—13	—
E. Vivian Reynolds ..	1913—14—15	—

Address of Secretary—

38, Maida Vale, W.

LYRIC LODGE, No. 3016.

Consecrated 1904.

Held at the Imperial Restaurant, Regent Street
London, W., on the fourth Saturday in February
March, October, and November.

Installation in February.

OFFICERS, 1914-15.

D. Lorne Wallat ..	W. M.
Wilson James Lakeman ..	I. P. M.
J. H. Willey ..	S. W.
Clarence Nobbs ..	J. W.
Rev. Chas. E. L. Wright, M.A., P.G.D. ..	Chaplain.
John A. Stovell (Edgar Barnes), P.P.G.D., Surrey; P.M. ..	Treasurer.
Thos. F. Noakes, P.P.G., Organist, Middlesex ..	Secretary.
Chas. E. White ..	S. D.
Harry J. Barclay ..	J. D.
Tom Clare, L.R. ..	D. C.
Ernest H. Baker ..	A. D. C.
Walter Walters ..	Almoner.
Harry Hudson ..	Organist.
Federico de Lara ..	I. G.
Felgate King ..	Assist. Orgt.
Ernest H. Shields, James E. Ward, Percy T. Goodban and Julian W. Kandt ..	Stewards.
J. Bailey ..	Tyler.

PAST MASTERS.	W. M.	G. L. RANK.
---------------	-------	-------------

W. S. Penley ..	1904—5	P. G. Treasr.
Joseph Harrison ..	1905—6	P. A. G. D. C.
Charles Bertram ..	1906—7	—
J. A. Stovell ..	1907—8	—
Sir George Fragnell ..	1908—9	—
P. A. Ransom ..	1909—10	—
Tom Clare ..	1910—11	—
Harry T. Dummatt ..	1911—12	—
G. H. E. Goodman ..	1912—13	—
Wilson James Lakeman ..	1913—14	—

Address of Secretary—

Apsley Lodge, Kimberley Road,
Clapham, S.W.

LYRIC CHAPTER, No. 3016.*Consecrated 1910.*

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the third Saturday in January, March, and November.
Installation in January.

OFFICERS "ELECT," 1915-16.

J. H. Willey	M.E.Z.
Thos. F. Noakes	I.P.Z.
H. J. Barclay	H.
G. H. E. Goodman	J.
Thos. F. Noakes	Scribe E.
Walter Walters	Scribe N.
J. A. Stovell	Treasurer.
Alfred Hill	P.S.
Wilson James	1st A.S.
A. Francis May	2nd A.S.
Harry Hudson	Organist.
Frederic de Lara	Steward.
J. Bailey	Janitor.

PAST PRINCIPALS.	WHEN IN CHAIR
Tom Clare	1910—11—12
John A. Stovell	1912—13
P. A. Ransom	1913—14
Thos. F. Noakes	1914—15

Address of Scribe E.—
42, Chelsham Road
Clapham, S.W.

ORCHESTRAL LODGE, No. 3028.*Consecrated 1904.*

Held at the Holborn Restaurant, High Holborn, London, W.C., on the fourth Thursday in March, May, September, and December.
Installation in March.

OFFICERS, 1914-15.

H. Vander Meerschen	W.M.
W. Silvester	I.P.M.
Herbert Goom	S.W.
Charles Appleford	J.W.
John Solomon	Treasurer.
George F. Smith, P.G.O.	Secretary.
Edwin F. James, P.M., P.P.G.O., Surrey	S.D.
Cecil Dorling	J.D.
Victor Watson	I.G.
Thos. R. Busby, P.M., P.Dep.G.O.	D.C.
Albert E. Rowarth, P.M., L.R., Dep.G.O.	A.D.C.
Walter E. Lawrence	Organist.
Charles J. Woodhouse	Asst. Organist
Sydney Moxon, John Appleford, T. C. Lockyer, and Frank Reade	Stewards.
J. Whiteman	Tyler.

PAST MASTERS.	WHEN W.M.	G.L. RANK.
Thomas R. Busby	1901—5	P.Dep.G.
Albert E. Rowarth	1905—6	D.G.Organist.
W. A. Sutch	1906—7	—
Frank Stewart, L.R.	1907—8	—
John H. Callcott	1908—9	—
James Breeden	1909—10	—
Edward W. Whitmore	1910—11	—
Frank James	1911—12	—
Robert Gray	1912—13	—
W. Silvester	1913—14	—

Address of Secretary—
Seabourne,
Bonham Road,
Brixton Hill, S.W.

ORCHESTRAL CHAPTER, No. 3028.*Consecrated 1906.*

Held at the Holborn Restaurant, High Holborn London, W.C., on the third Friday in April, June, and December.
Installation in April.

Orchestral Chapter—Continued.**OFFICERS, 1914-15.**

Frank G. James	M.E.Z.
Edwin James	I.P.Z.
William Silvester	H.
Montague Borwell	J.
David Beardwell	Treasurer.
George F. Smith	Scribe E.
Robert Gray	Scribe N.
Cecil Dorling	P.S.
Walter Morrow	1st A.S.
Frank Moore	2nd A.S.
J. Whiteman	Janitor.

PAST PRINCIPALS.	WHEN IN CHAIR.	G.C. RANK.
Thomas R. Busby	1906—7	P.G.O.
J. Edward Hambleton	1907—8	—
Albert E. Rowarth	1908—9	—
Frank Stewart	1909—10	—
Edward Whitmore	1910—11	—
H. G. Hambleton	1911—12	—
Robert Gray	1912—13	—
Edwin F. James	1913—14	—

Address of Scribe E.—
Seabourne,
Bonham Road,
Brixton Hill.

CHELSEA LODGE, No. 3098.*Consecrated 1905.*

Held at the Town Hall, Chelsea, London, S.W. on the third Friday in March, April, May, June July, August, September, and October.
Installation in May.

OFFICERS, 1914-15.

William H. Roberts (Atlas)	W.M.
Ernest T. R. Lester	I.P.M.
Albert Brady (Felino)	S.W.
H. W. J. Church (Hal Chapter)	J.W.
Wolfe S. Lyon, P.A.G.P.	Treasurer.
Charles J. Doughty	Secretary.
Douglas White	S.D.
E. Smith (Erne Chester)	J.D.
A. W. H. Beales (Harry Bawn), P.M.	D.C.
Walter H. Hitch, P.M.L.R.	Almoner.
W. J. Wells (Frank Hardie)	I.G.
J. W. Bain (James Stewart)	Organist.
Henry Mason, Wm. J. Mundy (Dan Lipton), & W. V. Permané	Stewards.
J. H. McNaughton	Tyler.

PAST MASTERS.	WHEN W.M.	G.L. RANK.
James W. Mathews	1905—6	P.A.G.
Albert Le Fre	1906—7	—
Theodore Schreiber	1907—8	—
Henry Coutts	1908—9	—
Walter H. Hitch	1909—10	—
Harry Bawn	1910—11	—
Walter F. K. Walton	1911—12	—
George H. Dyball	1912—13	—
Ernest T. R. Lester	1913—14	—

Address of Secretary—
14, Rostrevor Road,
Fulham, S.W.

CHELSEA CHAPTER, No. 3098.*Consecrated 1907.*

Held at Freemasons' Hall, Great Queen Street, London, W.C., on the fourth Friday in March, June, September, and November.
Installation in June.

Chelsea Chapter—Continued.

OFFICERS, 1914-15.

Charles J. Doughty	M.E.Z.
George H. Dyball	H.
A. T. Chamberlain	J.
Walter H. Hitch, P.Z.	Scribe E.
Gilbert Girard	Scribe N.
Wolfe S. Lyon, P.A.G.D.C. ..	Treasurer.
A. W. Hanwell	P.S.
A. T. Earnshaw	1st A.S.
F. G. H. Macrae	2nd A.S.
Monte Bayly	D.C.
Erne Warsaw	Organist.
P. Sheridan and Tom Morton ..	Stewards.
John Gilbert	Janitor.

PAST PRINCIPALS. WHEN IN CHAIR. G.C. RANK.

James W. Mathews	1907—8	P.A.G.D.C.
Albert Le Fre	1908—9	—
Herbert Chenery	1909—10	—
Henry Coutts	1910—11	—
Walter H. Hitch	1911—12	—
Harry Bawn	1912—13	—
W. H. Roberts (Atlas)	1913—14	—

Address of Scribe E.—

14, Rostrevor Road,
Fulham, S.W.

BOHEMIAN LODGE, No. 3294.

Consecrated 1908.

Held at Masonic Hall, Oliver Street, Birkenhead, on the fourth Friday in January, February, March, April, May, September, October, and November.

Installation in May.

OFFICERS, 1914-15.

R. E. Goffin	W.M.
Wm. Jones	I.P.M.
George Mathison	S.W.
Frank Weston	J.W.
W. Huish	Chaplain.
W. J. Kerr, P.P.G., Treas. ..	Treasurer.
John F. Wood	Secretary.
F. Parker	S.D.
A. McLeod	J.D.
Dr. H. Kenys Bentley, P.G.W. ..	D.C.
J. Crossley Pratt	Asst. D.C.
F. Bulmer	Almoner.
T. A. Williams	I.G.
W. Lund, P.P.G.S.	1st S.
Arthur Richards	2nd S. and Organist.
J. F. Swift, P.P.G.O.	Organist.
John Scott, P.P.G.S. of W. ..	Tyler.

PAST MASTERS. WHEN W.M. G.L. RANK.

A. J. Shelley-Thompson	1908—9	P.P.G.W., Cheshire.
H. R. Romer	1909—10	P.P.G.D., Cheshire.
W. S. Tafner	1910—11	P.P.A.G.D.C.
Henry Mathison	1911—12	—
H. Kenys Bentley, P.G.W. ..	1912—13	—
Wm. Jones	1913—14	—

Address of Secretary—
"Brynmallo,"

Borough Road,
Birkenhead.

PROSCENIUM LODGE, No. 3435.

Consecrated 1910.

Held at the Town Hall, King's Road, Chelsea, S.W., on the first Tuesday in March, April, May, June, July, August, September, and October.

Installation in March.

Proscenium Lodge No. 3435—Cont.

OFFICERS, 1914-15.

George A. Keen	W.M.
W. J. Wells (Frank Hardie) ..	I.P.M.
A. W. H. Beales (Harry Bawn) ..	S.W.
B. J. Whiteley	J.W.
Wolfe S. Lyon, P.A.G.P.	Treasurer.
Charles J. Doughty, P.M.	Secretary.
Achille C. Girard (Gilbert Girard)	S.D.
Stanley Palmer	J.D.
W. H. Roberts (Atlas), P.M. ..	D.C.
Albert Le Fre, P.M.L.R.	Almoner.
C. J. N. Boothby (Chas. Norton)	I.G.
S. C. Richardson (Max Reinhardt)	Organist.
Erne Warsaw, S. C. Haines (Sidney Lyndon), R. H. S. Roberts, and P. J. S. Page (Arthur Palling)	Stewards.
J. H. McNaughton	Tyler.

PAST MASTER. WHEN W.M.

Albert Le Fre	1910—11
W. H. Roberts (Atlas)	1911—12
Chas. J. Doughty	1912—13
William Jas. Wells	1913—14

Address of Secretary—

14, Rostrevor Road,
Fulham, S.W.

DRAMATIC MARK LODGE, No. 487.

Consecrated 1895.

Held at Mark Masons' Hall, Great Queen Street, London, W.C., on the second Thursday in February, fourth Thursday in March, and the second Thursday in October, November and December.

Installation in December.

OFFICERS, 1914-15.

Alfred Ellis	W.M.
J. H. Ryley	I.P.M.
Tom Clare	S.W.
W. E. Holloway	J.W.
Douglas Gordon	M.O.
W. H. Roberts	S.O.
A. H. Hunt	J.O.
Rev. C. E. L. Wright, P.M. ..	Chaplain.
Charles Cruikshanks, P.M. ..	Treasurer.
Clarence Soumes	Reg. of Marks
Will Sparks	Secretary.
Frank Callingham	S.D.
E. Vivian Reynolds	J.D.
Cecil Burton	D.C.
Albert Collings	I.G.
Joseph Batten	Organist.
W. J. O. Nourse and Percy Flowman	Stewards.
F. Banchini	Tyler.

PAST MASTERS. G.L. RANK.

Harry Nicholls	1895—6	P.G.Std.B.
Rev. C. E. L. Wright	1896—7	P.G.C.
Charles Cruikshanks	1897—8	—
W. A. Tinney	1898—9	—
Harry Nicholls	1899—1900	P.G.Std.B.
H. G. Danby	1900—1	—
W. J. Holloway	1901—2	—
Herbert Leonard	1902—3	—
Thomas Fraser	1903—4	P.G., Treasr.
E. H. Paterson	1904—5	—
The Rt. Hon. the Lord Athlumney	1905—6	P.G.W.
A. G. Duck (D.M.)	1906—7	—
Clarence T. Coggin	1907—8	—
J. E. Hambleton	1908—9	—
G. A. Keen	1909—10	—
W. J. Keen	1910—11	—
W. Hotten George	1911—12	—
Chris Hilton	1912—13	—
James Powell	1913—14	—
J. H. Ryley	1914—15	—

Address of Secretary—

32, Walbrook, E.C.

DRAMATIC LODGE OF ROYAL ARK MARINERS, No. 487.

Consecrated 1901.

Held at the Mark Masons' Hall, Great Queen Street, London, on the first Thursday in the months of January, April and October in every year, and at such other periods as the W.C.N. for the time being shall appoint.

Installation in April.

OFFICERS, 1914-15.

W. H. Roberts	W.C.N.
Chris Hilton	P.C.N.
W. J. C. Nourse	S.W., J.
J. J. Pitcairn	J.W., S.
Will Sparks	Treasurer.
James Powell	Scribe.
A. E. Mallinson	D.C.

Dramatic Lodge of Royal Ark Mariners— Contd.

J. Barker	S.D.
A. M. Latham	J.D.
Cecil Burton	Guardian.
F. Banchini	Warder.
PAST COMMANDERS.		WHEN IN CHAIR.
Charles Cruikshanks	1901—2
Harry Nicholls	1902—3
Rev. C. E. L. Wright	1903—4
Herbert Leonard	1904—5
Thomas Fraser	1905—6
"	1906—7
A. M. Scarff	1907—8
Chris Hilton	1913—14
Address of Scribe—		
34, Essex Street,		
Strand, W.C.		

CIRCUITS.

WHERE AND TO WHOM TO WRITE FOR ENGAGEMENTS.

BACON'S PICTURE PALACES.—143, Charing Cross Road, London, W.C.

BOSTOCK TOUR.—Headquarters, Exhibition Hall, Glasgow. Telephone: 498 Douglas. Wires: "Bostock, Glasgow."

BROADHEAD TOUR.—Hulme Hippodrome, Manchester. General District Manager, Mr. H. Winstanley. Telephones: 5928 and 5929 City. Wires: "Broadheads, Manchester."

EDWARDES (T. ALLAN) TOUR.—Grand Theatre, Derby. Telephone: 193.

HAMILTON AND HUGHES TOUR.—Co-operative Hall, Crewe.

HAMILTON'S PICTURE PALACES.—213, Buchanan Street, Glasgow.

KENNEDY TOUR.—Empire, Smethwick. Telephone: 127 Smethwick. Telegrams: "Kennedy, Smethwick."

LONDON THEATRES OF VARIETIES, LTD.—Managing Director, Mr. Charles Gulliver. Holborn Empire Buildings, High Holborn, W.C. General Manager, Mr. Harry Masters. Telephones: 9870—9875 Gerrard. Wires: "Randvöll, London," and "Barrasford, London."

MACNAGHTEN VAUDEVILLE CIRCUIT, LTD.—Provinces: King's Chambers, Angel Street, Sheffield. Telephone: 3449. Wires: "Macnaghten, Sheffield." London: Oakley House, Bloomsbury Street, London, W.C. Telephone: 9167 Gerrard. Wires: "Cirvaumac, London."

MIDLAND ELECTRIC THEATRES CO.—Empire Palace, Shirebrook. Telephone: 54 Mansfield. Wires: "Ruggins, Shirebrook."

MOSS EMPIRES, LTD.—Cranbourn Mansions, Cranbourn Street, London, W.C. Booking Manager, Mr. Ernest Wighton. Telephone: 1050 Gerrard. Wires: "Twigsome, London."

PICKARD'S PICTURE PALACES.—115, Tringate, Glasgow.

POOLE'S THEATRES, LTD.—146, Westgate, Gloucester. Telephone: 176 Gloucester. Telegrams: "Myriorama, Gloucester."

THE "C. W." POOLE'S ENTERTAINMENTS.—146, Westgate, Gloucester. Telephone: 176 Gloucester. Telegrams: "Dates, Gloucester."

PRINGLE'S PICTURE PALACES, LTD.—Elm Row, Leith Walk, Edinburgh. Telephone: 288 Central.

ROGERS, STANLEY, TOUR.—Messrs. Arthur Stoker and Co., Waterloo Chambers, Bath Lane, Newcastle.

STOLL TOUR.—Coliseum Buildings, St. Martin's Lane, W.C. Telephone: 7545 Gerrard. Artists' Department. Negotiations: Mr. A. D. Davies. Dates: Mr. Llewellyn Johns. Wires: "Oswatoll, Westrand, London."

SYNDICATE TOUR.—25, Charing Cross Road, London, W.C. Booking Manager: Mr. Leon Zeitlin. Telephone: 2619, 5654, and 5655 Gerrard. Wires: "Mimesis, London."

THOMPSON TOUR.—Clevedon, Linthorpe, Middlesbrough. Telephone: 186, Linthorpe. Telegrams: "Biotint, Middlesbrough."

VARIETY THEATRES CONTROLLING CO., LTD. (De Frece, Barrasford Tours, etc.) Randvöll House, 39, Charing Cross Road, W.C. Booking Manager, Mr. Paul Murray. Telephone: 9870 to 9875 Gerrard. Wire: "Yellit, London."

VINT TOUR.—142, Long Acre, London, W.C. Telephone: 9549 City. Telegrams: "Vinticon, London." Booking Manager: James J. Welch.

WARD TOUR.—Weymouth House, Salisbury. Telephone: 262 (two lines). Telegrams: "Albany Ward, Salisbury."

WILLMOT TOUR.—33, Norton Street, Liverpool. Telephone: 1758 Royal. Wires: "Vacancie, Liverpool."

THEATRICAL ORGANISATIONS.

THE ACTORS' ASSOCIATION.

The President of the Actors' Association is Sir Herbert Tree; the Vice-Presidents are Mr. Martin Harvey, Mr. H. B. Irving, and Mr. F. R. Benson.

The Association is governed by a council of twenty-five. Those elected in 1914 were:—Mr. Ben Webster, Mr. C. Hayden Coffin, Mr. W. G. Fay, Mr. F. Morland, Mr. Chris Walker, Mr. M. Moncrieff, Mr. Cyril Cattley, Mr. Frederick James, Mr. John Mortimer, Miss P. Broughton, Mr. F. J. Arlton, Miss Lucy Sibley, Mr. Norman Yates, Mr. C. F. Collings, Miss L. Leycester, Mr. J. B. Butler, Mr. Geoffrey Douglas, Mr. James Gelderd, Mr. Percy Keitley, Mr. Lancelot Lowder, Mr. William Stack, Mr. James C. Taylor, Mr. Antony Ward, Miss Judith Kyrle, Mr. Wyn Weaver.

Secretary, Mr. Adnam Sprange. Hon. Solicitors, John H. Mote and Son.

Offices, 32, Regent Street, Piccadilly Circus, W. Telephone, Gerrard 1753.

THE THEATRICAL MANAGERS' ASSOCIATION.

The Theatrical Managers' Association has 90 members, who represent about 250 theatres.

President: Mr. Cyril Maude.

Vice-Presidents:

Mr. J. B. Mulholland.

Mr. W. B. Redfern.

Mr. J. F. Elliston.

Mr. Arthur Bouchier.

The Council, which is elected annually, is divided into four sections, as follows (1914):—

LONDON.

Mr. Arthur Bouchier.

Mr. Cyril Maude.

Mr. Tom B. Davis.

Mr. Walter Melville.

Mr. P. M. Faraday.

Mr. Fred Terry.

Mr. Chas. Frohman.

Sir Herbert Tree.

Mr. H. B. Irving.

SUBURBAN.

Mr. H. G. Dudley Bennett.

Mr. Fredk. Melville.

Mr. Edward Compton.

Mr. J. B. Mulholland.

Mr. Fred Fredericks.

Mr. Ernest Stevens.

PROVINCIAL.

Mr. Milton Bode.

Mr. W. W. Kelly.

Mr. Sidney Cooper.

Mr. Lawson Lambert.

Mr. Otto Culling.

Mr. Egbert Lewis.

Mr. Peter Davey.

Mr. W. B. Redfern.

Mr. E. J. Domville.

Mr. B. Redford.

Mr. E. Dottridge.

Mr. T. W. Rowe.

Mr. J. F. Elliston.

Mr. H. W. Rowland.

Mr. Charles Elphinstone.

Mr. W. Payne Seddon.

Mr. E. Graham Falcon.

Mr. Clarence Soules.

Mr. J. M. Glover.

Mr. Fred W. Warden.

Mr. John Hart.

Mr. F. W. Wyndham.

TOURING.

Mr. Frank B. O'Neill.

Mr. T. C. Wray.

The annual general meeting takes place the last Tuesday in January.

Secretary, Mr. Herbert Blackmore, 11, Garrick Street, London W.C. Honorary Treasurer, Mr. Fred W. Warden, Royal, Belfast.

THE SOCIETY OF WEST END THEATRE MANAGERS.

The Society of West End Theatre Managers consists of nineteen members, including two hon. members, Sir Squire Bancroft and Sir John Hare.

President, Sir Herbert Tree; Vice-Presidents, Sir Charles Wyndham, and Mr. George Edwardes. Members: Sir George Alexander, Sir Squire Bancroft, Mr. H. Granville Barker, Mr. Arthur Chudleigh, Mr. Robert Courtneidge, Mr. Frank Curzon, Mr. Tom B. Davis, Mr. Gerald du Maurier, Mr. George Edwardes, Mr. Edward C. Engelbach, Mr. Charles Frohman, Mr. P. M. Faraday, Mr. J. M. Gatti, Sir John Hare, Mr. Louis Meyer, Sir Herbert Tree, Mr. J. E. Vedrenne, Mr. Lewis Waller, and Sir Charles Wyndham.

Meetings are held on the first Wednesday of each month. The Committee meet when required.

The theatres controlled by the members are:—Adelphi, Apollo, Comedy, Criterion, Daly's, Duke of York's, Gaiety, His Majesty's, Kingsway, Lyric, New, Prince of Wales's, Royalty, St. James's, Shaftesbury, Strand, Vaudeville, and Wyndham's.

Secretary, Mr. H. E. B. Butler, 18, Austin Friars, E.C. Tel.: London Wall, 7869.

THE THEATRES' ALLIANCE.

This Association was formed in the year 1904, under the name of the Suburban Theatre Managers' Association, but in the year 1908, in consequence of the widening influence of the Association, the name was changed to The Theatres' Alliance, and provincial managers became eligible for membership and joined in considerable numbers. The objects of the Association are, *inter alia*, the discussion and settlement by arbitration or otherwise of matters of common interest to theatrical managers or proprietors; the affording to members of a central means for inter-communication and encouragement, by meetings or otherwise, of the direct exchange of opinions and ideas regarding theatres; the taking when necessary of concerted action and the institution or defence of proceedings, legal or otherwise.

The Alliance has done most valuable work since its formation, and has dealt with many important questions, and in particular took a prominent part in the negotiations with the Chancellor of the Exchequer in the year 1909, when it was proposed to raise the license duty payable for theatres to £50 per annum, with the result that the increased duty now affects only those rated at £2,000 per annum or upwards. Last year the Alliance took a part in the negotiations in connection with the proposed Children's Bill, and were instrumental in getting several valuable provisions inserted in the draft of the Act, though it did not ultimately become law.

The members have special terms and privileges in connection with insurance, by which considerable saving can be effected.

The subscription is £1 ls. per annum for each theatre for which a member is registered. The Officers of the Alliance are:—President, Mr. J. B. Mulholland; Vice-President, Mr. Clarence Sounes; Hon. Treasurer, Mr. H. G. Dudley Bennett; Hon. Auditors, Messrs. William Bailey and C. Barnard; Hon. Secretary, Mr. J. Moverley Sharp, Criterion Chambers, Jermyn Street, S.W.

The members meet monthly on the second Tuesday in the month to discuss and deal with any matters of general or particular interest that may arise.

Application for membership should be made to the Hon. Secretary, Criterion Chambers, 10 and 11, Jermyn Street, S.W. Telephone, Gerrard 6450.

TOURING MANAGERS' ASSOCIATION, LIMITED.

The Association has one hundred and twenty members. Committee, 1914-15:—President, Mr. Wentworth Croke; Chairman, Mr. A. Bertram; Vice-Presidents, Messrs. E. Graham Falcon and E. Taylor Platt; Hon. Treasurer, Mr. G. Carlton Wallace; Assistant Hon. Treasurer, Mr. Frank Weathersby; Hon. Solicitor, Mr. W. Muskerry Tilson; Auditors, Messrs. Bryden Fedden, and Co.; Messrs. Cecil Barth, A. H. Benwell, J. A. Campbell, Joseph Collins, Oswald Cray, Arthur Gibbons, William Giffard, W. H. Glaze, Matthew H. Glenville, Charles Harrington, Grahame Herington, Arthur Hinton, J. Bannister Howard, W. W. Kelly, J. Forbes Knowles, G. B. Lambert, M. V. Leveaux, Samuel Livesey, Lauderdale Maitland, Ernest E. Norris, Leslie Owen, Alfred Paumier, Herbert Ralland, H. W. Rowland, W. Payne Seddon, Sir Herbert Tree, and Mr. John Tully.

Secretary, Mr. Montgomery Martin, 5, Wardour Street, W.C. Telephone, Gerrard 8458.

TRAVELLING THEATRE MANAGERS' ASSOCIATION.

An Association formed in 1907 among managers and proprietors of portable theatres. One of the principal matters to which the Association turned its early attention was (working hand-in-hand with the Copyright Play Protection Association) that of preventing the pirating of plays in portable theatres. By leasing the portable rights of plays and letting them out to their members the Association has been able to put a certain amount of check on piracy and to bring the price of copyright plays well within the limited reach of its members. It is not a large body, and possibly handicapped by a lack of funds—at the end of June, 1914, it had but about £291—it has not sought much in the way of reform amongst portable theatres beyond that already mentioned in the way of piracy prevention, and even in this direction the Association can do but little, as many portable managers are not members, and its authority, of course, does not extend beyond its membership. The officers for the current year are:—Mr. A. E. Drinkwater, chairman; Mr. E. Ebley, vice-chairman; Messrs. John Johnson, Wm. Haggart, E. Ebley, and Geo. Garrett, emergency committee; Messrs. H. Johnson and E. Garrett, auditors; acting secretary, Mr. F. L. Loveridge. Its office is at 219, Folkestone Road, Dover.

No annual meeting was held in September, 1914, owing to the War crisis. The financial statement for the year ending June 30, 1914, shows entrance fees and subscriptions, £29 19s.; expenses (including legal and an honorarium voted the acting secretary), £24 19s. 9d. The cash balance at the bank was £116s. 15s. 11d., and the sum of £175 is invested in Queensland 3-per cent. stock in the name of three trustees.

THE INCORPORATED SOCIETY OF AUTHORS, PLAYWRIGHTS, AND COMPOSERS.

Dramatists have no separate body to represent them, but under a Dramatic Sub-Committee of the Society of Authors, Playwrights, and Composers, they are able to act as an independent section of that body, save on the question of finance. The dramatists now members of the Society number over 250, comprising nearly all the best-known authors. The Dramatic Sub-Committee has for its chairman, Mr. R. C. Carton, and is composed of Mr. C. Haddon Chambers, Mr. F. Anstey Guthrie, Miss Cicely Hamilton, Mr. Jerome K. Jerome, Mr. Charles Klein, Mr. W. J. Locke, Mr. A. E. W. Mason, Mr. Justin Huntly McCarthy, Mr. G. Bernard Shaw, and Miss E. M. Symonds.

The questions dealt with by the Dramatic Sub-Committee have been many and varied, comprising such important issues to dramatic authors as Copyright, Domestic, Colonial, and International; the Managerial Treaty, Kinematograph Film Contracts, Amateur Fees, Foreign Agents. The meetings, and the subjects discussed, are chronicled fully month by month in *The Author*, the organ of the Society. Owing to the growing importance of cinematograph contracts, on the recommendation of the Dramatic Sub-Committee the Committee of Management appointed a special sub-committee to deal with all matters relating to the marketing of film rights of members' works, and the representatives of the dramatic authors have places on that Sub-Committee which meets monthly.

On the recommendation of the Sub-Committee to the Committee of Management, cases are carried through on behalf of dramatic authors. These cases comprise claims for infringement of copyright at home and abroad, actions for breach of agreements, claims for unpaid authors' fees, questions of plagiarism by one dramatist against another. These last-mentioned cases are very carefully investigated by the Sub-Committee, and members of that body very often help the member, if the claim seems a sound one, by giving evidence on his or her behalf.

There is, in addition, a Collection Bureau attached to the Society. This Bureau collects authors' fees on contracts in the United Kingdom, United States and Canada, Holland, and Germany. Its operations are being extended and it is hoped, at no distant date, to cover all the countries with which Great Britain is in copyright relations. Amateur fees, equally with professional fees, are collected by the Bureau which, in addition, keeps its members informed of performances in the States and Canada of their plays, thus enabling them to receive early news of any unauthorised performance should one occur.

The Society has, as well, a Register of Scenarios and Plays. For a fee of 2/6, a member is able to deposit with the Society a copy of his play immediately he has completed it. The evidence of the date of completion of his work, which he thus

obtains, may prove of importance should his work be pirated subsequently or should its originality be challenged by another party.

Secretary, Mr. G. Herbert Thring, 1, Central Buildings, Tothill Street, Westminster, S.W. Telephone, Victoria 374.

ACTORS' BENEVOLENT FUND.

The object of the Actors' Benevolent Fund, which was established in 1882, is to help, by allowances, gifts, and loans, old or distressed actors and actresses, managers, stage managers, and acting-managers, and their wives and orphans, and choristers whose efforts are entirely devoted to theatrical work.

The President is Sir Charles Wyndham. The Vice-Presidents are Sir Herbert Beerbohm Tree and Sir George Alexander. Mr. Harry Nicholls is Hon. Treasurer, and Sir Charles Wyndham, Sir Herbert Beerbohm Tree, and Sir George Alexander are the Hon. Trustees.

The members of the Executive Committee are as follow :—

Mr. Morris Abrahams.	Mr. A. Holmes-Gore.	Mr. Harry Nicholls.
Mr. J. D. Beveridge.	Mr. J. Bannister Howard.	Mr. Sydney Paxton.
Mr. Dion Boucicault.	Mr. H. B. Irving.	Mr. Lionel Rignold.
Mr. E. H. Bull.	Mr. S. Major Jones.	Mr. Frederick Ross.
Mr. Robert Courtneidge.	Mr. Alfred Lester.	Mr. A. B. Tapping.
Mr. Charles Cruikshanks.	Mr. Cyril Maude.	Mr. Arthur Williams.
Mr. A. E. George.	Mr. M. R. Morand.	Mr. C. H. Workman.

Actors' Saturday, when a collection is made in every theatre for the benefit of the Fund, is held on the last Saturday in January. The Secretary of the Fund is Mr. C. I. Colton, and the offices are at 8, Adam Street, Strand.

The annual general meeting was held at the St. James's Theatre on February 18 with Sir George Alexander in the chair. The accounts showed that during the preceding year in donations and pensions the sum of £4,185 had been granted. The investments totalled nearly £33,000. The Benevolent Fund, in addition to distributing money for charitable purposes in the ordinary way, has on its books many old actors and actresses to whom pensions are granted in the form of stated sums per week. It also undertakes whenever possible the burial of a member of the theatrical profession in cases where otherwise the expense would be borne by the parish in which the person died.

The War has naturally brought heavily increased demands upon the Fund. The Committee placed in the hands of THE STAGE the work involved in collecting the extra moneys which it was found urgently necessary to raise, and THE STAGE entered upon a general canvass of the theatrical profession, which met with a generous response. A War Emergency Committee, with Sir Squire Bancroft as chairman, was formed, and from these two sources nearly £5,000 was obtained by the end of the year. Sir Herbert Tree, who revived "Drake," divided the profits, which were materially increased by all the artists playing for half salaries, between the National Relief Fund and the Actors' Benevolent Fund, with the result that each received the sum of £1,017. A grant, too, was made to the Emergency Fund by the National Relief Fund. The Emergency Committee sat four times a week to deal with special cases, in addition to the usual Thursday Meeting.

The following is a list of the Local Centres of the Fund :—Blackburn, Prince's, Mr. E. H. Page; Bradford, Royal and Opera House, Mr. J. Hart; Bristol, Prince's, Mr. J. Miller Ellis; Cardiff, New, Mr. R. Redford; Carlisle, His Majesty's, Mr. Thomas Courtice; Crewe, Lyceum, Mr. H. Taylor, J.P.; Dublin, Gaiety, Mr. Charles Hyland; Edinburgh, Lyceum, Mr. G. T. Minshall; Glasgow, King's, Mr. H. Macfarlane; Leeds, Grand and Opera House, Mr. J. Wynn Millar; Newcastle-on-Tyne, Tyne, Mr. F. C. Sutcliffe; Paisley, Paisley, Mr. J. H. Savile; Richmond, New, Mr. Charles E. Hardy; Scarborough, Londesborough, Mr. W. H. Waddington; Sheffield, Lyceum, Mr. J. E. B. Beaumont; Southampton, Grand, Mr. Arthur Weston; York, Royal, Mr. W. H. Waddington.

THE ACTORS' ORPHANAGE FUND.

This Fund, founded in 1896 by Mrs. C. L. Carson, has for patrons the King and Queen and the Princess Royal. Mr. Cyril Maude is the President, having been elected to that position on the death of the late Sir Henry Irving, the Fund's first President. Vice-Presidents are Lady Bancroft, Mrs. C. L. Carson, Miss Winifred Emery, Miss Ellen Terry, Lady Tree, Gerald du Maurier, and Sir Herbert Beerbohm Tree. Trustees are Mr. Arthur Bouchier, Mr. Charles Cruikshanks, Mr. Harry

Nicholls, Mr. Cyril Maude, and Mr. A. J. Austin. Hon. Treasurer, Mr. C. Aubrey Smith, and Hon. Secretary, Mr. A. J. Austin. The offices of the Fund are at THE STAGE Offices, 16, York Street, Covent Garden, London, W.C., and at 26, Old Buildings, Lincoln's Inn, W.C.

Executive Committee, 1914-1915:—

Miss Ada Blanche	Miss Vane Featherston	E. Lyall Swete
Miss Lillian Braithwaite	Edmund Gwenn	Miss Hilda Trevelyan
Miss Phyllis Broughton	Miss Constance Hyem	Sydney Valentine
Arthur Bouchier	Mrs. H. B. Irving	Miss Irene Vanbrugh
Charles Cruikshanks	Miss Frances Ivor	Miss May Warley
Robert Courtneidge	Miss Marie Löhr	Ben Webster
Kenneth Douglas	Dawson Milward	Arthur Wontner
Miss Sydney Fairbrother	Harry Nicholls	Mrs. Fred Wright

The aim of the Fund is to board, clothe, and educate destitute children of actors and actresses, and to fit them for useful positions in after life.

DEFINITION OF DESTITUTE CHILDREN.—By destitute children is meant—

- (a) A fatherless and motherless child.
- (b) A child, of whom one parent is dead, or incapacitated; the other living, but unable to support it.
- (c) A child whose father is permanently and entirely unable, by reason of mental or physical affliction, to contribute to the support of the child, the mother living but unable to support it.

The Orphanage Homes are at 32 and 34, Morland Road, East Croydon. Matron—Miss K. Eady, assisted by a Resident Master, Assistant Matron, and Household Staff.

At the end of 1914 the Fund was supporting fifty-three children, eleven of whom were admitted during 1914.

The Annual General Meeting was held on May 8, at the Playhouse, with Mr. Granville Barker in the chair. The speakers at this meeting included Mr. Sydney Valentine, Mr. Edmund Gwenn, Mr. Charles Cruikshanks, Mr. Gerald du Maurier, Mr. Huntley Wright, the late Miss Carlotta Addison, Miss Irene Vanbrugh, Miss Marie Tempest, Miss Lillian Braithwaite, Mr. H. B. Irving, Mr. Harry Nicholls, Mr. Ben Webster, Mr. Arthur Wontner. The Annual Garden Party in 1914 was held at the Royal Botanic Gardens on June 23, when the net profit came to more than £3,000.

ROYAL GENERAL THEATRICAL FUND.

The Royal General Theatrical Fund, which has the King, the Queen, and Queen Alexandra as its patrons, was instituted January 22, 1839, and Incorporated by Royal Charter January 29, 1853. It is for the purpose of granting permanent annuities regulated by the rate of quarterly subscriptions paid by members in accordance with the published scale to actors and actresses, dancers, singers, acting managers, stage managers, treasurers, chorus singers, scenic artists, and prompters on attaining the age of sixty. Quarterly payments cease at sixty in the case of men, at fifty-five in the case of women. Any member who has regularly contributed to its funds by payment of quarterly subscriptions for the term of seven years, at any time afterwards, on becoming permanently incapacitated by accident or infirmity from exercising his or her duties, has a claim on the Fund as if he or she had attained the age of sixty years.

On the death of any member the sum of ten pounds, if applied for, is allowed and paid out of the fund for funeral expenses, arrears of subscription, if any, being first deducted if the Directors think fit. President: Sir George Alexander, J.P.; Trustees: Mr. Alfred de Rothschild, C.V.O., Sir Squire Bancroft, and Sir George Alexander, J.P.; Mr. M. R. Morand, Chairman of the Association; Mr. Charles Rock, Honorary Treasurer; Directors: Messrs. Lionel Carson, Lewis Casson, H. Cooper Cliffe, Tom Craven, Arthur Curtis, Henry Evill, Douglas Gordon, Edmund Gwenn, Hubert Harben, Herbert B. Hays, Ralph W. Hutton, H. B. Irving, L. Cairns James, Alfred Jenner, Herbert Lyndon, Frank Ridley, Lionel Rignold, Bassett Roe, F. Percival Stevens, Hubert Willis, and H. Saxe Wyndham. Mr. Charles Cruikshanks, Secretary, 55 & 56, Goshen Buildings, 12 & 13, Henrietta Street, Covent Garden, W.C. Office hours, Tuesdays and Fridays, 11 till 4.

The Annual Dinner was held on Sunday, May 3, at the Savoy, when His Honour Judge Parry took the chair. The speakers included Mr. E. E. Wild, K.C., Mr. Charles Rock, Mr. M. R. Morand, and Sir George Alexander. The subscription list reached nearly £600. The Annual General Meeting was held at the St. James's on

Friday, March 27, 1914, with Sir George Alexander in the chair. The accounts of 1913 showed assets amounting to £60,672 5s. 2d. Lord Willoughby de Broke will preside at the Seventieth Annual Festival Dinner to take place at the Savoy in 1915.

THEATRICAL LADIES' GUILD.

Founder, Mrs. C. L. Carson; Vice-Presidents, Lady Burnand, Mrs. Alfred Bishop, Miss Phyllis Broughton, Mrs. Edward Compton, Miss Eva Moore, Miss Irene Vanbrugh, Miss May Whitty, Mrs. Fred Wright; Trustees, Miss Compton and Miss Vane Featherston; Members of the Executive Committee, Miss Victoria Addison, Miss Lena Ashwell, Miss Lilian Braithwaite, Miss Ada Blanche, Miss Compton, Mrs. John Douglass, Miss Vane Featherston, Miss Helen Ferrers, Miss Sophie Harris, Mrs. Ernest Hendrie, Mrs. Syngé Hutchinson, Mrs. G. P. Huntley, Miss Lindsay Jardine, Miss Clara Jecks, Miss Marie Löhr, Mrs. Raleigh, Miss Louise Stopford, Miss Frances Wetherall, Miss May Warley.

Every member has to pay not less than 1s. per year, and to contribute 1s. or more towards buying material. The Guild helps mothers (members of the theatrical profession) during the period of their maternity by a complete outfit for mother and child, in special cases doctors' fees being paid. The Guild also provides second-hand clothing for stage purposes and for private wear to the poorer members of the profession. Ladies not connected with the theatrical profession can be elected as honorary members on payment of a donation not less than 2s. 6d. They can then attend the weekly Bee meetings, the annual general meeting, and all social functions in connection with the Guild, but they have no voting powers.

The Guild is allied to the Needle and Thimble Guild, Edinburgh, and the Stage Needlework Guild, which annually contribute clothing and sums of money.

The Guild suffered a loss during the past year by the death of its President, Miss Fanny Brough. Miss Irene Vanbrugh was elected to the position of President early in 1915. The Annual General Meeting was held at the St. James's on December 11, with Miss Irene Vanbrugh in the chair. The accounts showed that the Guild had a cash balance of £2,782 odd. £703 odd was realised from a tea party given at the Albert Hall.

Bee meetings every Friday, 3 p.m. to 5 p.m.

Secretary, Miss Hammond. Offices: 3, Bayley Street, Bloomsbury, London, W.C.

THE STAGE NEEDLEWORK GUILD.

The Stage Needlework Guild was founded in 1895 by Miss Louise Stopford as a branch of the Theatrical Ladies' Guild. Its object is to provide new clothing for the poorer members (men, women and children) of the theatrical profession and the working staffs of the London and Provincial theatres. The Stage Needlework Guild undertakes only the making and supplying the clothes; for purposes of distribution it hands the garments, after an exhibition usually held in December, over to the Theatrical Ladies' Guild. There is one president, Miss Louise Stopford. There are unlimited vice-presidents, the qualification for such a position being an undertaking to find at least five associates.

Rules.—All members to contribute two new useful garments (at least) every year, and pay a subscription of 6d. (at least) to cover printing and postage expenses, or contribute 2s. 6d. (at least) in lieu of clothing. Men can become Associates by contributing 2s. 6d. (at least) per annum, which will be used in buying articles which women cannot make (such as blankets, etc.). In 1913 the Needlework Guild sent 4,718 garments to the Theatrical Ladies' Guild.

Address, Miss Louise Stopford, 19, Balgrave Road, London, S.W.

ACTORS' DAY.

The initiation of Actors' Day took place on Thursday, October 18, 1906.

The annual Collection falls on the third Thursday in October in each year. Owing, however, to the conditions prevailing on account of the War the Committee decided that no money should be collected during 1914. All those who were on the register in 1913, therefore, remain on the register as though they had contributed.

Conditions.—All who contribute one night's salary, or fees, once a year are on the register. Actors, actresses, authors, managers, whether actor-manager, theatre

manager, touring manager, business or acting manager, or stage manager, are eligible. The Fund helps no one who is not on the register. All not playing on Actors' Day, but who have, in previous years, when playing, contributed their night's salary, will remain on the register, provided they notify the Committee of the fact. Those on the register may apply for benefit. The Committee may authorise grants or loans to contributors, in case of sickness or urgent need.

The accounts for the year ended September 30, 1914, showed contributions of £105 16s. 7d., grants and loans repaid £24, grants and loans made £112. The investments amounted to £997 2s. 3d., cash at bank to £99 3s. 3d., and cash in hand £17 4s. 3d.

Trustees: Mr. Robert Courtneidge, Miss A. E. Horniman, and Mr. Edmund Gwenn.

The Advisory Board stands as follows:—

Chairman, Mr. Henry Ainley. Deputy Chairman, Mr. Sydney Valentine.
Mr. Story Goffton, Mr. C. Seymour, Mr. Norman V. Norman, Mr. Cecil Barth, Mr. Walter Maxwell, Mr. H. A. Staintsbury, Mr. Cyril Cattle, and Mr. Claude King.
Secretary, Mr. Clarence Derwent, Dudley House, 37, Southampton Street, Strand, London, W.C.

ACTORS' CHURCH UNION.

The object of the Actors' Church Union is to endeavour to make special provision to meet the spiritual needs of those members of the Church who are engaged in the dramatic profession.

The chaplains (nominated by the President with the approval of the Bishop of the Diocese) endeavour to render any service in their power to the theatrical members of the Union, and are glad to be notified of any case of illness or other emergency which may need their help.

The Actors' Church Union is in no sense a mission to the stage. It does not regard actors and actresses as in any way different from other people, nor as needing any "special treatment." It looks upon them simply as members of the Church who, on account of the constant travelling which their profession involves, are deprived of many of those spiritual advantages which are enjoyed by other Churchmen whose mode of life permits them to have a fixed place of residence and to attend some particular church.

In London the Union in many instances, through its chaplains, has been able to co-operate with the Actors' Benevolent Fund, the Music Hall Ladies' Guild and other theatrical charities in looking after cases of distress.

One special feature of the work of the A.C.U. is the lodging-house register, containing addresses in the various towns recommended by the local chaplains. The register is published in the A.C.U. Directory, and is issued to all members.

The Union also attempts to organise something in the way of entertainment and friendly social intercourse to alleviate the monotony of life on tour.

Any member of the dramatic profession may become a member of the A.C.U. on payment of an annual subscription of one shilling, which is required to defray the printing and postage expenses connected with the Union.

President, the Right Rev. the Lord Bishop of Winchester; Vice-Presidents, Right Rev. the Lord Bishop of London, Right Rev. the Lord Bishop of Southwark, Right Rev. the Lord Bishop of Oxford, Right Rev. the Lord Bishop of Birmingham, Right Rev. Bishop Browne, Right Rev. the Lord Bishop of Lichfield, Right Rev. Bishop Boyd Carpenter, Right Rev. the Lord Bishop of Glasgow, Right Rev. the Lord Bishop of Argyll and the Isles, Right Rev. the Lord Bishop of Southampton, Right Rev. the Lord Bishop of Burnley, Rev. Prebendary Pennefather, Sir Charles Wyndham, Sir Herbert Tree, Mr. Arthur Bouchier, Mr. Edward Compton, Mr. Ben Greet, Mr. Martin Harvey, Mr. H. B. Irving, Mr. Charles Manners, Mr. Cyril Maude; Committee, Rev. J. Stephen Barrass (Chairman), Rev. Wm. Cree, Rev. H. F. Davidson, Rev. Wynn Healey, Rev. A. D. V. Magee, Rev. A. M. Dale, Rev. W. E. Kingsbury, Rev. Thomas Varney, Mrs. H. R. Gamble, Mrs. Donald Hole, Miss C. Chambers, Miss E. G. Clarke, Mrs. Murray, Mr. G. Munro Miller, Miss Lilian Baylis, Miss Lilian Braithwaite, Miss Phyllis Broughton, Mr. Charles Coborn, Mrs. Carson, Mrs. Edward Compton, Miss Winifred Emery, Miss Harriet Greet, Mr. Charles Hallard, Mr. Fewlass Llewellyn, Mr. C. Douglas Stuart, Mr. Chris Walker, Mr. Duncan Young, Rev. E. Rogers, Mrs. Coghlan, Mr. Kenneth Barnes, Mr. Hubert Greenwood; Hon. Treasurer, Mr. G. Munro Miller, Barton St. Mary, East Grinstead, Sussex; Hon. Lady Correspondent and Visitor, Miss Clarke, 39, Blomfield Road, Maida Vale, W.; Organising Secretary, Rev. Donald Hole, 14, Milton Road, Highgate, N. Tel. 839 Hornsey.

The A.C.U. Annual Directory (price 7d. post free) can be obtained from the Secretary

CATHOLIC STAGE GUILD.

The objects of the Catholic Stage Guild, founded in 1911, are to help Catholic artists on tour and to place them in touch with the local Catholic Clergy. The means by which these are accomplished are by distributing in the theatres cards giving the hours of Mass and name of priest; forwarding names of members to the priests in the towns visited; and furthering social intercourse among the members. Membership is open to artists or those engaged on the staff and the minimum subscription is 1s. per annum for members and 2s. 6d. per annum for associates. Executive Committee: Rt. Rev. Monsignor Brown, V.G., Rev. Roderick Grant, Rev. Walter Cooksey, Mrs. Leslie Stuart, Miss Imelda Gould, Miss Edith Anton-Laing, Miss Bessie Armytage, Miss Margaret Emden, Miss Sydney Fairbrother, Miss Margaret Mackenzie, Miss Ida Molesworth, Miss Ella Retford, Miss Mary Rorke, Miss Tittell-Brune; Messrs. Lilford Arthur, Charles J. Cameron, F. Owen Chambers, Arthur Curtis, A. Houghton Goddard, Alfred Ibberson, Bernard Merefield, George Mozart, Joseph O'Dowd, and Harry Paulton. General Committee: Mrs. F. R. Benson, Miss Una Gilbert, Miss Gould, Miss Ethel Rainforth, Miss Ellaline Terriss, Miss Hilda Trevelyan, Miss Frances Vine; Messrs. J. J. Bartlett, Charles Burdon, Reginald Garland, Wal Kent, J. R. La Fane, Arthur G. Leigh, Arthur Linay, Duncan McRae, Hyland J. O'Shea, J. E. Vedrenne, J. Ansdell Wilson, and J. K. Woods. Secretary: Miss Ethel St. Barbe, 5, Walton Street, Knightsbridge. Hon. Assistant Secretary: Mr. Richard B. Mason, 88, Walton Street, Knightsbridge. Hon. Treasurer: Rev. L. N. Herlihy, Church House, Effingham, Surrey. Hon. Deputy Treasurer: Mr J. F. Williams, 138, Coldharbour Lane, S.E. Secretary for Canada: Mrs. H. R. Ives, 43, Hampton Court, Mountain Street, Montreal.

The Guild has the following Provincial Representatives:—

Birmingham.—Auriol F. Roberts, 431, Stratford Road; *Glasgow*.—Hugh Boyle, Roselea, 100, Dixon Avenue, Crosshill; *Liverpool*.—J. Stephens-Earnshaw, 25, Nicander Road, Sefton Park; *Manchester*.—Rev. S. Gates, O.P., St. Sebastian's Priory, Pendleton; *Edinburgh*.—Rev. O. M. Couttenier, 47, Gilmore Place.

THE ACTRESSES' FRANCHISE LEAGUE.

This League was founded by Miss Adeline Bourne, Miss Winifred Mayo, Miss Sime Seruya, and Miss Gertrude Elliott (now Lady Forbes-Robertson), in November, 1908. It now numbers 900 members. Lady Forbes-Robertson is the President of the League, and the Vice-Presidents are Miss Lena Ashwell, Miss Nina Boucicault, Miss Marie Brema, Miss Constance Collier, Mrs. Fagan, Miss Julie Opp Faversham, Mrs. Langtry, Miss Lillah McCarthy, Miss Decima Moore, Miss Eva Moore, Mrs. Mouillot, Miss Beatrice Forbes-Robertson, Mrs. Madeleine Lucette Ryley, Miss Elizabeth Robins, Mrs. E. S. Willard, Mrs. Theodore Wright, and Madame Lydia Yavorska.

The Executive Committee are, Miss Ashwell, Miss Victoria Addison, Miss Inez Bensusan, Miss Nina Boucicault, Mrs. Carl Leyel, Mrs. Fagan, Miss Sidney Keith, Miss Winifred Mayo, Miss Edyth Olive, Miss Eva Moore, Miss Blanche Stanley, Mrs. M. L. Ryley, Miss Janette Steer, Miss Henrietta Watson, and Miss May Whitty.

Among the distinguished members are, Miss Ellen Terry, Miss Compton, Miss Suzanne Sheldon, Miss Fanny Brough, Miss Evelyn D'Alroy, Miss Sarah Brooke, and many others.

Hon. Secretary: Miss Nina Boucicault; Joint Hon. Treasurers: Miss Lena Ashwell, Miss Edyth Olive; Organising Secretary: Miss Winifred Mayo; Organiser of the Play Department: Miss Inez Bensusan; Hon. Treasurer Play Department: Miss Victoria Addison.

Pink and Green are the colours of the League.

The A.F.L. organised a Petition to the House of Commons asking to be allowed to stand at the Bar of the House, the signatories of which petition represented over 100,000 women.

Since the outbreak of War the activities of the League have been directed into two channels—the administration of the "Era" War Distress Fund, and the providing of entertainments for soldiers in the various military centres and camps—both undertaken with a view to relieving necessitous people in the theatrical world.

Office: 2, Robert Street, Strand, W.C. Tel. City 1214.

KING GEORGE'S PENSION FUND.

This fund was founded on the amount derived from the first Gala performance given in an English theatre (apart from those given at Covent Garden). The perform-

ance was given in 1911 at His Majesty's Theatre in connection with the functions which marked the Coronation, and resulted in a profit of more than £4,000. In 1913 a special performance of "London Assurance" was given at the St. James's Theatre, and this, with special donations, including £250 from Sir Ernest Cassel, brought a profit of £1,093 lls. 6d. to the Fund.

In 1914 a special performance of "The Silver King" was given at His Majesty's Theatre, which resulted in a profit to the Fund of £1,318 6s., which included £198 16s. as donations. Towards the end of 1914 Miss Alma Murray was added to the list of Pensioners. Mr. Arthur Bouchier is the Honorary Secretary, and Mr. J. D. Langton is the Assistant Honorary Secretary. Address: His Majesty's Theatre, Haymarket, W.

ADELAIDE NEILSON FUND.

Miss Lillian Adelaide Neilson, who was born in 1850 and died in 1880 in Paris in the zenith of her fame, endowed a fund for charity amongst certain needy actors and actresses. The fund is administered by the present trustees, Sir Squire Bancroft, Sir Herbert Tree, and Mr. Arthur Bouchier,

PLAY PRODUCING SOCIETIES.

THE INCORPORATED STAGE SOCIETY.

This Society was founded in 1899 and incorporated in 1904. Council of Management: Mr. L. E. Berman, Dr. Antonio Cippico, Sir Almeric Fitzroy, K.C.B., K.C.V.O., Mrs. Gordon-Stables, Mr. H. A. Hertz, Mr. E. J. Horniman, Mr. W. S. Kennedy (Hon. Treasurer), Mr. W. Lee Mathews, Mr. T. Sturge Moore, Professor Gilbert Murray, Sir Sydney Olivier, K.C.M.G., Chairman, Miss Magdalen Ponsonby, Mr. G. Bernard Shaw, Mrs. Bernard Shaw, Mr. Charles Strachey, Mr. W. Hector Thomson, Mr. Frank Vernon, Mr. Charles E. Wheeler, Mr. Frederick Whelen, Mr. Norman Wilkinson, Mr. Allan Wade, Secretary. Address, 36, Southampton Street, Strand, W.C.

Telephone: Gerrard 6907.

The year's productions of this Society were as follows:—

February 15, "Au Petit Bonheur," comedy in one act, by Anatole France, and "The Comedy of the Man who Married a Dumb Wife," in two acts, by Anatole France, Haymarket.

April 5, "The Bucket Shop," play in four acts, by Frank Harris, Aldwych.

May 10, "Uncle Vanya," play in four acts, by Anton Tchekhov, Aldwych.

June 14, "The Golden Fleece," play in four acts, by C. E. Wheeler, Haymarket.

THE PLAY ACTORS.

This Society was founded in May, 1907, by members of the Actors' Association for the production of original works by English authors, Shakespearean plays and other classic works, translations of well-known foreign works, and to benefit the position of the working actor and actress.

The membership consists of two degrees—acting membership and ordinary or associate. Only professional players who are members of the Actors' Association are admitted to the first, and from these the various plays presented and produced are cast. Associates' subscriptions are from 5s. (for gallery) to £1 ls. (stall), according to the position and the number of seats desired by the members.

During the Ninth Season the Play Actors produced:—

"A Man of Ideas," by Miles Malleson, afterwards played at the Queen's and the Glasgow Repertory Theatre.

"Venus on Earth," by Dorothy Brandon, afterwards played at the Putney Hippodrome.

"The Melting Pot," by Israel Zangwill, afterwards played at the Queen's and the Comedy.

"A King," by Björnson.

"The One Thing Needful," by Estelle Burney and Herbert Swears.

"On the Road to Cork," by Nora Robertson.

"Hilarion," by Noël Carter.

"Every Man on His Own," by Harold Chapin.

"High Tea," by Lieut. Holme, R.N.

The Council consists of the following members :—

H. K. Ayliff	W. G. Fay (Chairman).	
Inez Bengüsan	A. M. Heathcote	Blanche Stanley
Herbert Bunston	Fewlass Llewellyn	Hugh Tabberer
Lewis Casson	Mary Mackenzie	Frances Wetherall
Harold Chapin	Winifred Mayo	Jackson Wilcox
	Reginald Rivington	
	Secretary, Miss Ruth Parrott	

The Council are willing to produce original works, when such plays have been approved by the Reading Committee. All MSS. should be sent to the Secretary of the Reading Committee, Mr. A. M. Heathcote, Lower Faringdon, Alton, Hants. Secretary, Miss Ruth Parrott, Court Theatre, Sloane Square, S.W.

THE ONCOMERS' SOCIETY.

The Society was founded in September, 1910. The object of the society: To introduce to the West End of London plays and players hitherto unknown in the metropolis.

Director (during Miss Mara Maltby's absence abroad), H. F. Maltby, 32, Regent Street, W.

THE DRAMA SOCIETY.

This Society, of which Mr. Rathmell Wilson is the director, was founded October, 1911. Full particulars may be obtained from Secretary, The Drama Society, International Club, 22A, Regent Street, S.W. The Society's performances will be resumed at the end of the war.

In 1914 it presented the following plays :—"Poudre d'Amour," a Café play by Aldon Roen; "Damages" and "Dido and Æneas," by Alexandra Von Herder; "Barn y Brodyr" ("The Voice of the Brethren"), by T. R. Evans (A Welsh Play acted in Welsh); and English versions by Rathmell Wilson of "Un Caprice," by Alfred de Musset; "Le Petit Abbé," by Henri Boeoge and Armand Liorat, and "Jean-Marie," by André Theuriet.

THE PIONEER PLAYERS.

The plays given by the Pioneer Players during the year 1914 have been :—"Paphnutius," translated by Christopher St. John from the Latin of Hroswitha, at the Savoy on January 11.

"Daughters of Ishmael," a play by E. D'Este Scott based on a novel by R. W. Kauffman, at the King's Hall, Covent Garden, on March 1.

"The Patience of the Sea," a three-act play by Norreys Connell, at the Ambassadors on May 3.

"The Duel," adapted from a story by Guy de Maupassant; "The Level Crossing," by Mrs. Herbert Cohen, and "Idle Women," by Magdalen Ponsónby, all one-act plays, at the Little on June 21 and 22.

Secretary, G. L'Estrange. Address, 31, Bedford Street, Strand. Tel., Gerrard 3873.

WOMEN WRITERS' SUFFRAGE LEAGUE.

The object of the Women Writers' Suffrage League, which was founded in 1908 by Miss Cicely Hamilton and Miss Bessie Hatton, is to obtain the Parliamentary Franchise for women on the same terms as, or may be, granted to men.

The qualification for membership is the publication or production of a book, article, story, poem, or play for which the author has received payment, and a subscription of 2s. 6d., to be paid annually.

President: Mrs. Flora Annie Steel. Vice-Presidents: Miss Cicely Hamilton, Miss Beatrice Harraden, Miss Bessie Hatton, Miss Evelyn Sharp, Dr. Margaret Todd, Mrs. Belloc Lowndes, Miss May Sinclair, Mrs. Margaret Woods, Mrs. Meynell, Mrs. F. A. Steel, Mrs. Zangwill, Mrs. Baillie Reynolds, Miss Symonds (George Paston). Committee: Mrs. Marlon Holmes, Miss S. Bulan, Mrs. Madeleine Greenwood, Miss

E. M. Symonds, Miss Josephine Knowles, and Mrs. Sarah Tooley. Hon. Secretary : Mrs. Romanné-James. Hon. Solicitor : Mr. Reginald C. Watson. Hon. Head Literature Department : Miss Stella Benson. Hon. Treasurer : Mrs. H. W. Nevins. Office : Goschen Buildings, 12 and 13, Henrietta Street, London, W.C. Telephone : Gerrard, 1495.

STOCKPORT GARRICK SOCIETY.

The Stockport Garrick Society was founded in 1901, for the purpose of studying and giving performances in dramatic literature. Its headquarters are at Garrick Chambers, Wellington Street, Stockport. The officers are as follow :—President, Alderman Albert Johnson, J.P. ; Honorary Members, Miss A. E. F. Horniman, M.A., William Archer, H. Granville Barker, and John Galsworthy ; Honorary Secretary, George Leigh Turner, 174, Wellington Road South, Stockport ; Honorary Treasurer, Arthur H. Gibbons, "Ruskin," Nursery Road, Heaton Moor.

During the thirteenth season, 1913-1914, the following were played :—"A Gauntlet," play in three acts, by Bjørnstjerne Bjørnson (translated from the Norwegian by R. Farquharson Sharp) ; "The Clodhopper," comedy in four acts, by S. M. Fox ; "In the Black Forest," play in three acts, by H. M. Richardson ; "Family Failing," comedy in three acts, by William Boyle ; "Woman and Destiny," comedy in four acts, by Ross Hills ; "The Farewell Supper," by Arthur Schnitzler, paraphrased by Granville Barker ; "The Bread of Others," by Ivan Tourgueneff, translated by S. M. Fox ; "Trois Heurs du Matin," by A. Willette ; and "The Voysey Inheritance," by Granville Barker. Fourteen of the Society's members are serving with the colours.

ALTRINCHAM GARRICK SOCIETY.

Founded by Mr. Walter Nixon, who was for many years a member of the Stockport Garrick Society. A deputation from Altrincham visited Stockport, and made a request that a branch of the Stockport Society be opened at Altrincham, but this was not considered practicable. Mr. Nixon, therefore, convened a meeting, and this was addressed by the Stockport Secretary. A Society to be called "The Altrincham Garrick Society" was formed the same evening, and about twenty members were enrolled. During the season the membership increased to ninety, and two performances of John Galsworthy's play, "The Silver Box," were given, the production being under the direction of Mr. R. J. Smith.

THE BURY STAGE SOCIETY.

The Bury Stage Society has its officers as follow :—President, Mr. B. Iden Payne ; Vice-President, Mr. E. E. Menton ; Producer, Mr. F. Taylor (of Stockport Garrick Society) ; Hon. Secretary, Mr. T. L. Peers, 78, Heywood Street, Bury ; Assistant Hon. Secretary, Mr. H. B. Hall, 12, Monmouth Street, Bury. ; Hon. Treasurer, Mr. M. Rennie, South View, Ainsworth Road, Elton, Bury. Headquarters, Textile Hall, Manchester Road, Bury. Objects : To stimulate an interest in modern dramatic literature by means of performances, lectures, readings, and discussions. Owing to the War the ordinary business was suspended, and the Society only arranged for one production, "The Odd Man Out," by Harold Brighouse.

THEATRICAL CLUBS.

THE GARRICK CLUB.

The Garrick Club, Garrick Street, Covent Garden, was founded in 1831. Its objects are defined as follows :—"The Garrick Club is instituted for the general patronage of the drama, for the purpose of combining a club, on economic principles, with the advantages of a Literary Society, for bringing together the supporters of the Drama, and for the foundation of a theatrical library with works on Costume." The club possesses a collection of more than 600 theatrical portraits and other pictures, and numerous theatrical relics. Secretary, Mr. Charles J. Fitch.

THE SAVAGE CLUB.

The Savage Club, 6 and 7, Adelphi Terrace, Strand, London, W.C., is for the association of gentlemen connected professionally with Literature, Art, Science, the Drama, or Music. Trustees, Mr. Conrad W. Cooke, Mr. A. Gordon Salamon, Sir William P. Treloar, Bart. Committee, Reginald Groome, Fred Grundy, Joseph Harker, John W. Ivimey, Yeend King, V.P.R.I., D. A. Louis, James W. Mathews, George Pernet, M.D., Mostyn T. Pigott, J. Scott Stokes, David Urquhart, Herbert F. Waterhouse, M.D., F.R.C.S.; Hon. Treasurer, Sir James D. Linton, P.R.I.; Hon. Secretary, Mr. Reginald Geard; Hon. Solicitor, Mr. R. H. Humphreys. Hon. Auditors and Scrutineers, Mr. Thomas Catling and Mr. Achille Bazire; Hon. Librarian, Mr. C. J. Shedden Wilson. The annual dinner was held in the Club Room on December 12, with Mr. Charles Collette in the chair.

THE ECCENTRIC CLUB.

The Eccentric Club, 9-11, Ryder Street, St. James's Street, S.W., is constituted for the purpose of promoting social intercourse amongst gentlemen connected, directly or indirectly, with Literature, Art, Music, the Drama, Science, Sport, and Commerce. The President is Sir Charles Wyndham, the Hon. Secretary J. A. Harrison. The Committee are as follow:—G. S. Allen, Major H. Bateman, Messrs. H. Montague Bates, W. J. W. Beard, W. Bellamy, Frederick Bishop, Frank H. Callingham, Barnett Cohen, Bertie Crewe, Walter de Frece, Alfred Ellis, Thomas Fraser, W. E. Garstin, H. J. Homer, Thomas Honey, W. S. Hooper, Sydney Jousiffe, Percy Leftwich, John Le Hay, T. Richards, W. J. Dayer Smith, Ernest Stuart. The Club moved into its new premises in Ryder Street in December, when the occasion was celebrated by an inaugural luncheon, at which Sir Charles Wyndham presided. Telephone: 1723/1724 Regent.

THE GREEN ROOM CLUB.

The Green Room Club was founded in 1877 for the association of gentlemen of the dramatic and artistic professions. The Committee are vested with power to elect others than those engaged in dramatic, literary, and artistic professions as members of the club. The larger proportion of the members are actors. The club for a number of years was situated in Bedford Street, whence it moved to its present premises in Leicester Square in 1902. The late Duke of Beaufort was the first President of the club. Sir Squire Bancroft is the present President.

The late Mr. George Delacher was for more than twenty years the Honorary Secretary of the club, and only retired when the club was enlarged and moved into its present premises.

The Green Room Club includes amongst its treasured possessions valuable pieces of autographed plate, the gifts or legacies of various members and celebrities in the dramatic profession. Mr. Henry Neville, by whose death during 1910 the club lost one of its most popular members, left a small legacy to the club in order that it might purchase a memento of him in the shape of a silver tankard.

Secretary, Mr. G. Swann. Address, 46, Leicester Square.

THE TOUCHSTONE CLUB.

This club was formed at a meeting held on October 16, 1911, at the Rehearsal Theatre, when Mr. Harry Paulton was elected President, Mr. Harry Nicholls, Honorary Secretary, and Mr. Charles Cruikshanks, Honorary Treasurer. Membership is limited only to actors, that is to say those who at the time of joining are not managers, business or acting managers, musical directors, authors, critics, journalists, etc., and only those who have been in the profession for 21 years or more are eligible for membership. The club house is at the Adelphi Hotel, Strand. The Committee include: Messrs. Frank Arlton, J. H. Barnes, Leonard Pagden, Herbert Ross, Edward Sass, Arthur Williams, and, ex officio, the President, the Treasurer, and the Secretary.

THE MANAGERS' CLUB.

The Managers' Club, run by the Touring Managers' Association, is instituted for the purpose of bringing touring and resident managers, theatrical proprietors, and all interested in theatrical enterprises and business into touch with each other. The

club has 300 members, and the annual subscription is £2 2s., and entrance fee £1 1s.

General Committee:—Chairman, Mr. A. Bertram; Hon. Treasurer, Mr. G. Carlton Wallace; Assistant Hon. Treasurer, Mr. Frank Weathersby; Auditors Messrs. Bryden, Fedden, & Co.; Messrs. Cecil Barth, A. H. Benwell, Harry Barford, Oswald Cray, Wentworth Croke, E. Graham Falcon, William Giffard, J. H. Hart, Grahame Herington, J. Murray Herriot, J. Bannister Howard, Fred S. Jennings, W. W. Kelly, J. Forbes Knowles, G. B. Lambert, M. V. Leveau, Samuel Livesey, Lauderdale Maitland, Ernest E. Norris, Leslie Owen, Alfred Paumier, Cecil Perry, E. Taylor Platt, Herbert Ralland, H. W. Rowland, W. Payne Seddon, Sir H. Beerbohm Tree, and Mr. John Tully; Secretary, Mr. Montgomery Martin; Address, 5, Wardour Street, W. Tel. Gerrard 8458.

THE REHEARSAL CLUB.

The Rehearsal Club (29, Leicester Square) was founded in 1892 with the view to furnishing a quiet retreat to which minor actresses might resort between the hours of rehearsals and matinées and the evening performance.

The members' subscription is 2s. per quarter. The club is open from 11 a.m. to 8 p.m., and contains comfortable reading, resting and refreshment rooms, the former well supplied with books, papers, and magazines. Anyone wishing to see the club will be gladly shown over by one of the committee or the matron.

President, H.R.H. Princess Christian of Schleswig-Holstein; Vice-President, the Lady Louisa Magenis. Committee: Chair, Lady Maud B. Wilbraham, Lady Alexander, Lady Bancroft, Mrs. Bayne Chapman, Mrs. Gilmour, Miss Alice Gladstone, Mrs. Max Techt, Mrs. R. S. Henderson, Mrs. Kendal, Miss Constance Rivington, Mrs. George Marjoribanks, Mrs. Cyril Maude, Mrs. Mayne, Mrs. Pownall, Lady Tree, Eleonora Lady Trevelyan, Mrs. W. H. A. Wharton; Hon. Treasurer, Mrs. Mayne, 101, Queen's Gate, S.W.; Hon. Secretary, Mrs. George Marjoribanks, 22, Hans Road, S.W.; Secretary, Miss Murray, Rehearsal Club, 29, Leicester Square.

THE LYCEUM CLUB.

The Lyceum Club was started in 1904 for the purpose of affording a meeting ground for women of all professions. The interests of dramatists were, however, unrepresented until 1908, when the Authors' Board extended its protection to the dramatists, and a sub-committee was formed, which has included Mrs. Havelock Ellis, Miss M. Stanley Clark, Miss Beatrice Harraden, Miss Bessie Hatton, Mrs. Teignmouth Shore (Priscilla Craven), and Miss Muriel Currey.

At the annual general meeting of the Club in January, 1914, a resolution was passed that the Dramatic Sub-Committee, hitherto a branch of the Authors' Board, should become a full Committee with rank as a Dramatists' Section and representation on the Executive of the Club. This event was celebrated on March 9 by a "Coming of age" dinner at which Miss Marjorie Hamilton presided. The guests included Mr. W. G. Fay, who had taken part in the first performance ever given at the Club, Mr. Arthur Holmes-Gore, who has produced a play by Mrs. Lucy Dale on the Club "stage," and Mr. Rathmell Wilson, who has played on that same stage very frequently. After proposing the health of "The Unknown Prize Winner," Miss Marjorie Hamilton read out the names of the three plays sent up for the prize competition, which had been forwarded to Mr. Frederick Harrison for his final decision, namely, "The Sweets of Office," by Mrs. Dale, and Arthur Holmes-Gore; "The Duke's Duchess," by Bertha N. Graham; and "The Blindness of Philip Harland," by Mr. and Mrs. Durrant. Mr. Harrison subsequently gave his verdict in favour of "The Duke's Duchess," and kindly offered to lend the Haymarket in the autumn for the matinee. Owing, however, to the War, the production has been postponed to the beginning of March, when the play will be given in all probability for a War Charity.

As it had been hoped to give the prize play in the spring the Committee arranged no minor performances in the Club, but on April 1 gave a reception, jointly with the Poetry Circle, at which Mr. John Drinkwater, of the Birmingham Repertory Theatre, read his play "Rebellion," which was subsequently produced there. On May 29 a reception was given to Miss Elsie Janis, which was largely attended. In June Miss Muriel Dawbarn attended the conference of the International Lyceum Clubs, held in Paris, as representative of the musical and dramatic sections of the London Club, and, as it was found impracticable to arrange a performance of Miss Olive Lethbridge's play "The Prime Minister," Miss Dawbarn gave a reading of it.

Plays produced by the Committee are submitted under a pseudonym, and are judged by five readers:—Mrs. Mathew Arnold, Mrs. Lucy Dale, Miss Ina Royle, Miss Stanley Clark, and Mrs. Vigo. The Committee for the year consists of Mrs. Mathew Arnold, Miss Dorothy Brandon, Mrs. Herbert Cohen, Miss Muriel Dawbarn, Miss Bertha N. Graham, Mrs. Frances Gostling, Miss Marjorie Hamilton, Miss Olive Lethbridge, Mrs. Speck (Gwen Lally), Mrs. Turnbull (Eliot Page).

A professional play reader has also been retained by the Club, and will give advice on MSS. for a small fee.

Address: 128, Piccadilly, London, W. Telephone, Mayfair 6976.

THE ACTORS' SWORD CLUB.

The Actors' Sword Club was founded by Mr. Gerald Ames in 1910. Membership is limited to artists, authors, singers, musicians, and anyone engaged in the allied arts of the theatre. The yearly subscription is 5s. The club badge is a scarlet band worn on the left sleeve of the jacket. Each member provides his own jacket, foils, etc. Members meet and fence together on Tuesdays and Fridays at one or another of the following Salles d'Armes: Félix Bertrand, 10, Warwick Street, W.; Félix Gravé, 159, Brompton Road, S.W.; Fred McPherson, 3, Victoria Street, S.W. The president is Sir George Alexander; the vice-presidents are Lord Howard de Walden, Mr. Norman Forbes, and Mr. Egerton Castle. The Committee are Messrs. J. P. Blake, Justin Huntly McCarthy, E. Vivian Reynolds, Jerrold Robertshaw, Athol Stewart, and Lyonel Watts. Honorary Secretary, Mr. Gerald Ames, 48, Greycoat Gardens, S.W.

THE ACTRESSES' FOIL CLUB.

The Actresses' Foil Club is the ladies' branch of the Actors' Sword Club, and is formed on similar lines to that Club. The president is Miss Irene Vanbrugh. The Committee are: Miss Esmé Beringer, Miss Gracie Leigh, Miss Alexandra Carlisle, Miss Mary Mackenzie. Hon. Secretary, Miss Ruth Maitland, 32, Basil Street, Knightsbridge, W.C. A six-monthly subscription of 5s. entitles members to meet and fence together at three London Salles d'Armes.

THE MAGICIANS' CLUB.

The objects of the Club are to encourage friendly and social intercourse among persons interested in conjuring and similar arts; to encourage the science of conjuring and to watch the interests of the profession generally; to assist members with legal advice, etc. The subscription is £1 ls. per year for London members, and 10s. 6d. for country. "Socials" and entertainments are held at regular intervals.

President: Mr. Harry Houdini; Honorary Treasurer, Mr. Will Goldston; Secretary, Mr. Stanley Collins; Bankers, London City and Midland, Bedford Row Branch, 2, Gray's Inn Road, London, W.C. Telephone No. Holborn 6249.

PLAYGOERS' CLUBS.

THE PLAYGOERS' CLUB.

This club was founded in 1884 to encourage social intercourse amongst those interested in the Drama, and to afford facilities for the discussion of all matters connected with the theatre. Debates on new plays are a feature in the club, and in addition, lectures, concerts, dinners, dances, etc., are held to which members have the privilege of inviting guests. There are a golfing society and a Masonic Lodge and Chapter in connection with the club, and it exchanges courtesies with the Manchester Playgoers' Club and other provincial clubs.

The club occupies commodious new premises above the Leicester Square Tube Station in Cranbourn Street and Charing Cross Road, where ample

accommodation is provided for the large and increasing membership. Annual subscription, £3 3s.; entrance fee, £2 2s., in addition to which every member must on election take up one 10s. (fully paid) share in the Playgoers' Club, Limited.

Officers and Committee:—President, Mr. E. Marshall Hall, K.C., M.P.; vice-president, Mr. E. Amphlett Whitehouse; trustee, Mr. Louis E. Harfeld; treasurer, Mr. Henry Rees; committee, Messrs. E. J. Bevan, H. Passmore Edwards, Osman Edwards, A. M. Latham, W. Pett Ridge, Will Sparks, Arthur F. Spencer, C. Craven Sykes, W. H. Watts; hon. secretaries, Messrs. James Sharpe and Chas. E. B. Kibblewhite; hon. librarian, Mr. E. Shear; hon. architect, Mr. H. E. Pollard.

Excellent work is done by the Playgoers' Club in connection with its Christmas Pantomime Fund. Thousands of children who possibly otherwise would have little chance of witnessing one of the hardy annuals are annually taken to pantomimes.

THE O.P. CLUB.

The O.P. Club was founded and opened in the year 1900 by a body of playgoers interested in the pursuit and progress of the drama, and desirous of establishing an institution which would foster and conserve the love of playgoing in a broad and catholic spirit. Its headquarters are at the Adelphi Hotel, Adelphi: President, Mr. Carl Hentschel; Vice-President, Mr. G. B. Burgin; Trustee, Mr. Percy Barringer; Hon. Treasurer, Mr. W. Wolf; Hon. Secretaries, Mr. Ernest H. Miers and Mr. J. Davis Smith.

In addition to lectures, various entertainments and visits of large bodies of members to theatres, the Club makes a great feature of its dinners. During the past season, a "Pantomime" dinner, under the chairmanship of the then President, Lord Willoughby de Broke, brought together a representative gathering of pantomime artists from all parts of the kingdom. A banquet to "British Dramatists" was also highly successful, and during the last days of December, a "Drake" Celebration dinner, with Sir Herbert Tree in the chair, was a happy medium for complimenting the chief of His Majesty's Theatre, while also providing a substantial sum (£770) for those members of the dramatic profession who have been sufferers by the War.

THE GALLERY FIRST NIGHTERS' CLUB.

The headquarters of the Gallery First Nighters' Club are at the Bedford Head Hotel, Maiden Lane, Strand, W.C. Subscription, 10s. 6d. per annum. President, Mr. H. S. Doswell; Vice-President, Mr. F. Page; Hon. Treasurer, Mr. G. F. Wright; Hon. Secretary, Mr. John Page. Committee: Messrs. L. Arnold, J. Campbell, H. Cohen, A. T. Ellis, J. Kenny, R. Levy, J. L. O'Riordan, and W. O. Summers. Hon. Auditor, Mr. F. H. Long.

The Club was founded in 1896, "to maintain the right of playgoers to give free and independent criticism in the theatre, and to afford facilities for social intercourse among gallery first nighters." Genuine gallery playgoers alone are eligible for membership. The club holds frequent debates on subjects connected with the Drama. Other functions include the annual dinner, held at Frascati's in February, Bohemian suppers, concerts, etc. Ladies are invited to the annual dinner and the debates.

BRISTOL PLAYGOERS' CLUB.

The Bristol Playgoers' Club was founded on November 8, 1911, and has now a membership over 460. The subscription is 10s. per annum, and there is no entrance fee. The Club nights are Thursdays, and the meetings are held at the Royal Hotel, College Green, at 8.30 p.m. Committee: Chairman, Mr. Richard Castle; Vice-Chairman, Mr. C. H. King; Hon. Treasurer, Mr. W. E. Wynne Penny; Joint Hon. Secretaries, Mr. J. F. Holloway, Cairns Villa, Sneyd Park, and Mr. Gordon W. Boyd, 3, Belgrave Road, Tyndalls Park; Mrs. Ostler, Mrs. Palethorpe, Mrs. Fleetwood Webb, Miss Alexander, Mr. G. K. Archbold, Dr. Green, Mr. H. N. Matthews, Mr. W. J. Robinson, Mr. J. C. Wing, Mr. R. F. Stead, and Dr. A. R. Skemp.

A monthly brochure is issued giving particulars of local theatrical news and articles dealing with the theatre generally.

Twenty-five per cent. of this season's subscriptions are being generously donated to the Special Appeal made by THE STAGE for the Actors' Benevolent Fund.

LEEDS PLAYGOERS' SOCIETY.

The Leeds Playgoers' Society was founded in April, 1907, for the "furtherance of operatic and dramatic art." The objects of the Society are: (a) the announcement of engagements; (b) the arrangement of special performances; (c) lectures; and (d) co-operation with similar societies. The headquarters are at the Leeds Art Club, 8, Blenheim Terrace, Leeds. The Theatre Night is Monday, and the Meeting Night the first Tuesday in the month.

The President is Prof. Sadler, M.A. (Vice-Chancellor of Leeds University). The Hon. Treasurer is Mr. T. A. Lamb, 9, Newport Mount, Headingley, Leeds, and the Joint Hon. Secretaries are Messrs. W. P. Irving (Arts Club, 8, Blenheim Terrace) and F. G. Jackson (8, Park Lane). The Committee are:—Prof. Cohen, Messrs. F. R. Dale, C. M. Dawson, H. Hildesheim, H. B. Smith, C. F. Smith, G. E. Wilkinson, Miss M. Taylor, Mrs. Albert Dawson and Miss Josephy.

The Society does not produce plays on its own account, but frequently arranges for special performances of plays which would not otherwise be seen in Leeds. The Society had a very large share in the work of the Committee which arranged an experimental Repertory Season in Leeds in 1913, and its members formed the bulk of the subscribers to the guarantee fund. For the present Session, the Society is concentrating its efforts on the semi-public reading of plays which have been seldom, if ever, performed in Leeds. "The Younger Generation" has been read already, and "The Doctor's Dilemma" will have been by the time the Year Book appears.

Among those who have delivered lectures before the Society are Mr. Holbrook Jackson, Mr. G. K. Chesterton, Mr. E. T. Heys, Mr. Edward Compton, Mr. James Welch, Mr. B. Iden Payne, Mr. Ashley Dukes, Mr. Laurence Irving, Mr. Wm. Archer, Mr. W. B. Yeats, Mr. Hilaire Belloc, Mr. Basil Dean, Mr. Lennox Robinson, Miss Ellen Terry, Mr. C. E. Montague, and Mr. Henry Arthur Jones.

SHEFFIELD PLAYGOERS' SOCIETY.

The Sheffield Playgoers' Society was founded in March, 1910, for the purpose of awakening and encouraging an interest in the drama and kindred arts. Amongst others the following have lectured to the Society:—Mr. B. Iden Payne, Miss Cicely Hamilton, Mr. G. K. Chesterton, Miss A. E. F. Horniman, Mr. H. Granville Barker, Mr. J. Galsworthy, Mr. Hilaire Belloc, Mr. J. T. Grein, and Mr. H. A. Jones.

Meetings are usually held at the Grand Hotel at irregular intervals. The following are the officers:—Vice-President, Mr. H. A. L. Fisher, Vice-Chancellor of Sheffield University; Hon. Treasurer, Mr. F. Bowman; Hon. Assistant Secretaries, Miss G. Davidson and Miss C. Radford; Chairman of Committee, Mr. F. J. Adkins; Committee, Miss A. E. Escott, Miss F. Corbett, Miss L. Hawson, Mrs. R. Wood, Messrs. W. S. Jackson, H. L. Cooper, J. B. Simpson, E. E. Lewis, E. H. Newman. Hon. Secretary, Mr. R. D. Bennett, 3, Mackenzie Crescent, Broomhall Park, Sheffield.

BRADFORD PLAYGOERS' SOCIETY.

The Bradford Playgoers' Society was founded in May, 1912. It has a membership roll of 768.

The following is the list of Committee and Officers:—

President: The Lord Mayor; Vice-Presidents: Mrs. Alfred Illingworth, Sir Geo. Scott Robertson, Mr. A. M. Drysdale; Chairman: Mr. R. Lishman; General Committee: Mr. H. McGee, Mr. B. Riley, Dr. R. Pohl, Mr. J. Fotheringham, Mr. R. J. Foster, Miss E. Naylor, Miss D. Fieldsend, Mrs. G. Crowther, Mrs. E. Heynemann, Mrs. W. Leach, Mrs. F. Newbould, Miss R. Woolf, Miss M. Rendell, Miss M. Logan, Mr. N. F. Broxholme, Mr. F. Williams, Mr. A. Knowles, Mr. W. S. Dickinson, Mr. G. M. Baker, Mr. T. Turner, Mr. J. Mackereth, Mr. H. Ross, Mr. J. Dexter, Mr. H. E. Kemp; Hon. Secretary: Miss C. J. Nalton, 4, Belle Vue, Bradford.

The objects of the Society are the furtherance of operatic and dramatic art, and the work is intended to include—

- (a) The early notification of theatre engagements by special arrangements with theatre and company managers.
- (b) The delivery of lectures by eminent authors, critics, and exponents on the subjects of opera and drama.
- (c) The arrangement of special performances by desire of the Society.

The Society endeavours by means of lectures and readings to arouse interest in all forms of intelligent drama. Readings of plays are held every week. The Society

does not aim so much at arranging for special visits or performances as at inducing the local management to arrange for visits from the best and most forward companies on the road. Everything possible is then done to make the visit a financially successful one. In this connection the Society posts to all its members copies of any small printed matter on behalf of the companies they are supporting, holds lectures, readings, and discussions on the plays in question, arranges lectures, if possible, by members of the visiting company, and generally by these and other means endeavours to arouse interest in the performances. The Society has on foot a scheme for a Yorkshire Repertory company which would visit the various towns in the country which have Playgoers' Societies, and are interested in the scheme.

A number of well-known local lecturers have placed their services at the disposal of the Society, and other societies or groups of people can, upon application, be provided with a lecturer upon the subjects of the drama and the theatre. A large number of lectures have been arranged throughout the city under this scheme.

This Society has been the first in the country to induce the Education Authority to arrange for series of lectures on plays to be given. A journal, "Plays and Playgoers," is published monthly, and posted to members free of charge. This contains articles by well-known people relative to the objects of the Society; it also gives a list of coming and a *résumé* of past events, and has many other interesting features.

HUDDERSFIELD PLAYGOERS' SOCIETY.

The objects of the Society are to promote and encourage interest in the drama and opera, and to discuss matters concerning the drama and kindred arts. Subscription 2s. 6d. per annum. Numbers about 350 members. A course of lectures is provided by the Technical College, in pursuance of suggestions made by the Playgoers' Society. The object of this course, consisting of about twenty-four lectures on the Growth of the Drama, is to give a general survey to enable students to locate any play they see, and judge it roughly as regards presentment by comparing it with the ideas and conditions of the time in which it was written. President, Mr. W. L. Wilmshurst; Hon. Treasurer, Mr. R. V. Rigby, West Yorkshire Bank, Ltd., Huddersfield; Hon. Secretary, Mr. C. C. Holtom, Victoria Cottage, Lindley, Huddersfield.

BRITISH PLAYGOERS' FEDERATION.

President, Mr. J. T. Grein; Hon. Treasurer, Mr. E. H. Newman; Hon. Secretary, Mr. R. D. Bennett. The Federation is composed of the following Societies:—The Playgoers' Club, London; Bristol Playgoers' Club, Birmingham Drama Society, Sheffield Playgoers' Society, Huddersfield Playgoers' Society, Leeds Playgoers' Society, Manchester Playgoers' Club, Liverpool Playgoers' Society, Worcestershire Playgoers' Association, and the Hull Playgoers' Society. The Third Annual Conference was held at the Royal Hotel, Bristol, on March 28, 1914.

REPERTORY THEATRES.

THE GAIETY, MANCHESTER.

The spring season 1914 at the Gaiety, Manchester, began on February 2 with a new play by Harold Brighouse entitled "Garside's Career," preceded by "Loving as we do," by Gertrude Robins (first production). The following programme was then carried out:—February 9, "Consequences," by H. F. Rubinstein (first production), preceded by "The King who had Nothing to Learn," by Leon M. Lion (first production); February 16, "The Waldies" (first time in Manchester), by G. J. Hamlen, preceded by "Consarnin' Sairey 'Uggins," by Wilfrid Blair (first production); February 23, "The Second Mrs. Tanqueray," by Sir Arthur W. Pinero (two weeks); March 9, "Justice," John Galsworthy; March 16, "Major Barbara," by G. Bernard Shaw (two weeks), first time in Manchester; March 30, "The Mob," by John Galsworthy (first production), two weeks; April 13, "Garside's Career," by Harold Brighouse, preceded by "The Hanging of Hey-Go-Mad Jack," by F. H. Rose (first production).

Miss Horniman's company then went to London, where, opening on April 20, they gave a season at the Coronet. "The Mob," "Consequences," "Justice," "The Second Mrs. Tanqueray," and "Justice" were given, and also a new play by Basil Dean entitled "Love Cheats."

During the absence of Miss Horniman's company from the Gaiety, Manchester, Miss Violet Melnotte paid a visit with her company in "The Barrister," the O'Mara Opera company gave a two weeks' season of grand opera, and Mr. Leonard Boyne played two weeks with "General John Regan." This year the Gaiety was kept open throughout the Summer. Messrs. B. Iden Payne and H. Theodore began their summer season on May 25, with "The Riot Act," by James Sexton, preceded by "Outwitted," by John Harwood. Then followed "The Liars," by Henry Arthur Jones; "Maria Martin," and "Two and Two," by Ronald Jeans; "Dolly Reforming Herself," by Henry Arthur Jones; "The Younger Generation," by Stanley Houghton, preceded by "The Old Testament and the New," by Houghton; "The Night Hawks," by Lechmere Worrall and Bernard Merivale; "The Admirable Bashville," by G. Bernard Shaw; "A Man can only do his Best," by Kenneth Sawyer Goodman; "The Fifth Commandment" and "Independent Means," both by Stanley Houghton; "The Kiss Cure," by Ronald Jeans; "The Woman in Red," by C. K. Allen; "Brenda," by C. K. Allen; "The Northerners," by Harold Brighouse.

Miss Horniman's company returned to work for the autumn season on September 7, when "Twelfth Night" was revived for two weeks. Following these came:—September 21, "Rutherford and Son," by Githa Sowerby (first time in Manchester), and "The Man of Destiny," by G. Bernard Shaw; September 28, "The Parish Pump," by Frank G. Layton (first production), "Charlotte on Bigamy," by Judge Parry; October 5, "The New Shylock," by Herman Scheffauer, two weeks (first production), "Choosing a Husband," by A. E. Cooper (first production); October 19, "The Will," by Sir James Barrie, "The Devil's Star," by F. J. Newbould (first production), "Consarnin' Sairey 'Uggins," by Wilfrid Blair; October 26, "A Man and Some Women," by Githa Sowerby (first production), "Complaints," by Ernest Hutchinson (first production); November 2, "Over the Wall," by H. F. Rubinstein (first production); November 9, "The Plaything," by Gertrude Robins (first production) and "Complaints"; November 16, "The Doctor's Dilemma," by G. Bernard Shaw (first time in Manchester), two weeks; November 30, "Candida" and "How He Lied to Her Husband," Bernard Shaw; December 7, "Consequences," by H. F. Rubinstein, "Lucky Peter," by Robert Higginbotham (first production); December 14, "The Second Mrs. Tanqueray." The Christmas production was a revival of "The Poor Little Rich Girl," by Eleanor Gates, played at matinées and in the evenings. Mr. Douglas Gordon was responsible for all the productions by Miss Horniman's company during the year.

THE LIVERPOOL REPERTORY THEATRE.

The following plays were given at the Liverpool Repertory Theatre during the third season 1913-1914:—

Christmas and the Spring Seasons 1913-1914.—"Shockheaded Peter," by Philip Carr and Nigel Playfair, "Twelfth Night," by Shakespeare, * "Two and Two," by Ronald Jeans, "The Maker of Dreams," by Oliphant Down, "The Importance of being Earnest," by Oscar Wilde, * "The Riot Act," by James Sexton, "The Tragedy of Nan," by John Masefield, "Makeshifts," by Elizabeth Robins, "The Liars," by Henry Arthur Jones, "Caste" (Revival), by T. W. Robertson, * "Like Father Like Son," by Roy Devereux, "Love—and What Then," by B. Macdonald Hastings, "The Gay Lord Quex," by Sir Arthur Pinero, * "Profit—and the Loss," by H. F. Maltby, "Doormats," by Hubert Henry Davies. * For the first time on any stage.

Autumn Season 1914. *Run by the Commonwealth.*—"The Kiss Cure," by Ronald Jeans, "The Tents of the Arabs," by Lord Dunsany, "Mrs. Gorrings's Necklace," by Hubert Henry Davies, "Jane Clegg," by St. John G. Ervine, "The Music Cure," by Bernard Shaw, "The Passport," by B. C. Stephenson and W. Yardley, "A Florentine Tragedy" (Revival), by Oscar Wilde, "A Woman of No Importance," by Oscar Wilde, "Candida" (Revival), by G. Bernard Shaw, "The Doctor's Dilemma," by G. Bernard Shaw, "The Blindness of Virtue," by Cosmo Hamilton, "Don," by Rudolf Besier, "Cupid and the Styx," by Sackville Martin, "A Pantomime Rehearsal," by Cecil Clay.

To the Liverpool Repertory Theatre belongs the distinction of having during the past year successfully carried through a season on a Commonwealth basis. The outbreak of the War threatened the temporary extinction of the theatre, as the directors were faced with the probability of a heavy loss on the season as they had mapped it out. However, one of the artists, Miss Estelle Winwood, came forward with a scheme for running

the theatre on a Commonwealth basis, and the staff, artists, and the board of directors accepted it. Briefly the scheme was: That the actors, actresses, attendants, stage staff, orchestra—in fact, everyone usually employed in the theatre—should form themselves into a Commonwealth, and, with Miss Madge M'Intosh (producer), as their recognised head, should carry the season through upon the following terms:—

That the Liverpool Repertory Theatre, Ltd., should receive, towards standing charges, 25 per cent. of the gross weekly receipts, with a maximum of £50 a week.

That the Commonwealth should receive the remaining 75 per cent. with which to meet running expenses, and pay salaries and wages; but salaries should be limited to half the normal, any balance being put aside till the end of the season. That at the end of the season such balance should be disposed of as follows:—

Firstly, to make up any deficit between the share actually received by the Repertory Theatre, Ltd., and the agreed amount of £50 per week.

Secondly, to make up the difference between the salaries actually received by the artists and staff and their normal rate of pay.

Thirdly, any profit, after the artists and staff had been paid in full, to go to the Liverpool Repertory Theatre, Ltd.

A minimum living wage was fixed for everyone employed in the theatre, and the Commonwealth reserved to themselves the right of closing down should the receipts fail to provide for the payment of the minimum. As already stated, the season was quite successful; every member of the Commonwealth received full salary for the whole season. The weekly sum of £50 was paid regularly, and a further small sum handed to the Liverpool Repertory Theatre, Ltd.

Managing Director, Mr. Godfrey Edwards; Business Manager Mr. T. J. Pigott; Stage Manager, Mr. Arthur K. Phillips.

THE ABBEY THEATRE, DUBLIN.

Founded in 1838, its aim was to produce "plays that are literature." In the beginning English actors were brought over to play in the pieces, and at the first production of Mr. W. B. Yeats's "Countess Cathleen" Miss May Whitty, Miss Florence Farr, and Mr. Trevor Lowe were in the cast, with Miss Farr as General Manager and Mr. Ben Webster as Stage Manager. In 1901 performances were given by Mr. W. G. Fay's company of Irish amateurs, calling themselves the Irish National Dramatic Company, and afterwards the Irish National Theatre Society.

Miss Horniman acquired the lease of the Abbey Theatre, rebuilt the house, and gave the Irish National Theatre Society its free use. From 1904 to 1910 Miss Horniman in addition gave the society an annual subsidy.

For seven months of the year the Abbey Theatre company will be found at the Abbey Theatre, Dublin, and another three months are generally spent in visits to towns in Ireland and England.

There are about sixty plays in the active repertory of the company. The following plays were produced during 1914:—

January 29, "David Mahony," by Victor O. D. Power; April 2, "Kinship," by J. Bernard McCarthy; April 2, "Mirandolina" (Revised), by Lady Gregory; April 13, "The Cobbler," by A. Patrick Wilson; April 13, "Kincora" (Revival), by Lady Gregory; June 4, "The Supplanter," by J. Bernard McCarthy; June 18, "The Wrens," by Lady Gregory; August 27, "A Minute's Wait," by Martin J. McHugh; September 9, "The Dark Hour," by R. A. Christie; September 23, "The Crossing," by Con O'Leary; October 1, "The Prodigal," by Walter Riddall; October 13, "The Cobweb," by F. Jay; October 20, "The Jug of Sorrow," by W. P. Ryan; November 3, "The Slough," by A. Patrick Wilson.

Directors: Mr. W. B. Yeats and Lady Gregory; General Manager and Producer: Mr. A. Patrick Wilson.

BIRMINGHAM REPERTORY THEATRE.

During the year 1914, the following plays were presented:—"The Christmas Party," by Barry V. Jackson; "As You Like It"; "The Medea" of Euripides, translated by Gilbert Murray; "The Burglar that Failed," by St. John Hankin; "Miles Dixon," by Gilbert Cannan; "How He Lied to Her Husband," by G. Bernard Shaw; "David Ballard," by Charles McEvoy; "She Stoops to Conquer"; "The Outlaw," by August Strindberg; "The Mock Doctor," by Molière (Fielding's Translation); "The Return of the Prodigal," by St. John Hankin; "Rebellion," by John

Drinkwater; "The Cap and Bells," by Robert Vansittart; "His Excellency The Governor," by Robert Marshall; "The Black Sheep," by Frank G. Layton; "The Eldest Son," by John Galsworthy; "The End of the World," by Lascelles Abercrombie; "The Liar," by Samuel Foote; "Cupid and the Styx," by J. Sackville Martin; "A New Way to Pay Old Debts," by Philip Massinger; "Chains," by Elizabeth Baker; "A Florentine Tragedy," by Oscar Wilde and T. Sturge Moore; "The Second Mrs. Banks," by F. H. Rose; "The Dark Lady of the Sonnets," by G. Bernard Shaw; "The Wild Duck," by Ibsen; "Cinderella." In addition to these, were numerous revivals of earlier productions. The following were produced for the first time on any stage:—"The Christmas Party," "Rebellion," "The Black Sheep," "The End of the World."

In September an orchestra was installed for the first time.

Lessee, Mr. Barry V. Jackson; General Manager, Mr. John Drinkwater; Business Manager, Mr. Bache Matthews. Tel. Mid. 467.

SCOTTISH REPERTORY COMPANY, LIMITED.

The above name was chosen for the Scottish Playgoers Limited at their annual meeting in May. The Company have for some time run the Repertory Seasons in Glasgow. At the same meeting it was reported that on the year's working to May 6, 1914, a profit of £790 17s. 11d. had been made. During the spring the Company ran a season of fourteen weeks at the Royalty, Glasgow, during which the following plays were produced:—"The Sire de Malétoit's Door," by Edward McRoberts; "Yellow Fever," by Constance Ray; "East is East," by Philip E. Hubbard and Gwendolin Logan; "The Threshold," by Miles Malleon; "Campbell of Kilmohr," by J. A. Ferguson, and "Marigold," by Charles Garvice and Allan F. Abbott. The following plays were also presented:—"The Honeymoon," by Arnold Bannett; "The Little Damozel," by Monckton Hoffs; "The Point of View," by Eden Phillpotts; "Walker, London," by J. M. Barrie; "The Devil's Disciple," "The Man of Destiny," "How He Lied to Her Husband," and "Man and Superman," by George Bernard Shaw; "Colombine," by Reginald Arkell; "Mollentrave on Women," by Alfred Sutro; "An Anatol Dialogue," by Schnitzler; "A Man of Ideas" (Act 1), by Miles Malleon; "The Liars," by Henry Arthur Jones; "Mr. Hopkinson," R. C. Carton; "Loving as We Do," by Gertrude Robins; "Womenkind," by Wilfred Wilson Gibson.

Secretary, Mr. James Winning, 93, West George Street, Glasgow.

HAMPSTEAD GARDEN SUBURB LITERARY THEATRE.

Formed for the purpose of presenting plays of literary and dramatic merit. The promoters consist of a director and an advisory board. The fellowship, which has been formed on the basis of a nominal annual minimum subscription of 1s. per member, exceeds 1,000. The 1914 season started on November 28, with "Family Failing," by William Boyle; together with "The Rising of the Moon," by Lady Gregory. Hon. Director, Mr. W. F. Williams. Hon. Sec. and Treasurer, Mr. Florian Williams.

VARIETY ORGANISATIONS.

VARIETY ARTISTS' FEDERATION.

Founded February 18, 1906. Registered under the Trades Union Acts, 1871 and 1876. Offices, 18, Charing Cross Road London, W.C. Telephone, Gerrard 6950. Affiliated to the White Rats Actors' Union of America, the International Artists' Lodge of Germany, L'Union Syndicale des Artistes Lyriques of France, the Australian Vaudeville Artists' Federation, and the Trades Union Congress. Officers:—Chairman, Mr. W. H. Clemart; Secretary, Mr. Fred Herbert; Trustees, Messrs. Joe Elvin, Paul Martinetti, and Edmund Edmunds; Treasurer, Mr. G. H. Chirgwin; Accountant, Mr. W. H. McCarthy. Executive Committee meetings are held every Thursday at the offices at 12 noon.

The Federation aims at the abolition of all abuses detrimental to the interests and welfare of the music hall profession. It provides its members with financial

assistance as regards railroad fares in the United Kingdom, free legal advice, and free legal protection and fire insurance up to £25. There is also a death levy of 6d. per head per member in full benefit. Entrance fee, 21s. Weekly subscription, 6d.

The Executive are as follows :—Jas. Alexandre, Martin Adeson, W. H. Atlas, F. E. (Lieut.) Albin, Barney Armstrong, Charles Austin, Chris Baker, Signor Borelli, Sid Bandon, William Berol, Harry Barrett, J. R. Barnard, F. J. Barnard, Edwin Barwick, Geo. Brooks, Burnetti, Andie Caine, J. W. Cragg, G. H. Chirgwin, Leoni Clarke, Fred Curran, Chas. Coborn, Morny Cash, W. J. Churchill, T. C. Callaghan, Whit Cunliffe, Dave Carter, Syd Crossley, Tom E. Conover, Harry Claff, Geo. D'Albert, Sam J. Downing, John Donald, Harry Delevine, Sam Delevine, Percy Delevine, Sid Doody, Robert Dunning, William Downes, J. J. Dallas, Johnny Dwyer, Marriott Edgar, Seth Egbert, Harry Falls, W. F. Frame, James Foreman, A. E. Godfrey, Horace Goldin, Arthur Gallimore, W. E. Gillin, Fred Griffiths, Gus Garrick, Geo. Hughes, Carl Hertz, Martin Henderson, Phil Herman, Harry Jee, Tom E. Hood, Cecil W. Huxter, Lew Lake, Ted Karno, Chas. Kasrac, James Kellino, Fred Kitchen, Neil Kenyon, Max Berol Konorah, J. W. Knowles, Albert Le Fre, Harry Launder, J. Laurier, Fred Latimar, J. P. Ling, John Le Hay, Frank Melvin, B. Monti, Fred Maple, James Mooney, Harry Mason, Harry Merrion, J. C. McMahon, Joe McConnell, Steve McCarthy, Geo. Newham, Orpheus, Jim Obo, Ben Obo, Wal Pink, Jack Pleasants, Fred Parr, Pip Powell, Fred Russell, Charles Rich, W. B. Raby, Austin Rudd, J. W. Rickaby, Harry Radford, F. V. St. Clair, Fred Sinclair, Ryder Stone, Max Sterling, Harry Stelling, Eugene Stratton, George Sanford, Albert Schafer, Alfred Sutcliffe, Harry Tate, Joe Tennyson, Thora, Deane Tribune, Bert Vasco, Albert Voyce, Horace Wheatley, Tom Woottwell, Fred Woellhaf, Erne Warsaw, W. H. Wallis, Horace White, Bert Williams, J. W. Wilson, John Warren, Ben Whiteley, Howard Ward, Charles Whittle, Major Charles, and J. Miller Sutcliffe.

MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

Founded on February 2, 1897. Head offices, 18, Charing Cross Road, London, W.C. Secretary, Mr. C. Douglas Stuart. Branch offices in Cardiff: Agent, Mr. W. F. Moss; Glasgow: Agent, Mr. John Alexander; Liverpool: Agent, Mr. Tom McKay; and Manchester: Agent, Mr. Fred Slingsby. Officers, for the current year:—Hon. President, Mr. Joe Elvin; Hon. Vice-Presidents, Lieut. Albin, Mr. Charles Austin, Mr. Harry Blake, Mr. W. H. Olemart, Mr. Charles Coborn, Mr. Arthur Gallimore, Mr. Fred Herbert, Mr. Edward H. Lucas, Mr. Ben Obo, and Mr. Albert Voyce; Hon. Trustees, Messrs. J. W. Cragg, G. H. Chirgwin and Syd Walker; Hon. Treasurer, Mr. Arthur Rigby; Chairman of Committee, Mr. Harry Gribben; Vice-Chairman, Mr. Cecil Rutland; Hon. Solicitor, Mr. Eugene Judge (Judge and Priestly).

The annual subscription is 7s. 6d., Entrance Fee 5s. and from this 2s. 6d. is donated to the Music Hall Benevolent Institution at Twickenham. Committee meetings are held every Wednesday at twelve o'clock. During the past year the Association has experienced an anxious time, owing to the War, and the Government taking over the Railways. During the mobilisation of the troops the reduced fares granted to members were temporarily withdrawn, but they were speedily restored, and the Association is now progressing on normal lines, and many new members are joining weekly. The total membership is just under 7,000.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

Offices, 18, Charing Cross Road, W.C.; Secretary, Mr. C. Douglas Stuart. The work of the society consists of the granting of relief to the deserving poor of the variety profession, and the direction of the Institution of "Brinsworth," Staines Road, Twickenham, where eighteen old performers of both sexes are housed, fed and clothed and the Gipsy Hill Branch where ten male performers are maintained.

The Committee for the present year is as follows:—Mr. Robert Abel, Lieut. Albin, Messrs. W. H. Atlas, Sid Baker, Harry Baneroff, J. Barker, W. Barrett, Edwin Barwick, Monte Bayly, A. Borelli, Ted E. Box, H. Braff, Burnetti, T. C. Callaghan, Chas. Clark, Tom E. Cliffe, Chas. Coborn, Tom E. Conover, Edward Crosland, Stanley J. Damerell, H. M. Darsie, A. De Breen, Marriott Edgar, Seth Egbert, Harry Falls, Harold Finden, Tom Francis, W. Fulbrook, J. W. Gallagher, Arthur Gallimore, Ken Gallimore, Chas. Gardener, Gus Garrick, W. E. Gillin, Chas. Grantley, Bruce Green, H. Gribben, H. Griff, James Guidery, Jack Harris, A. P. Hemsley, Martin Henderson, Alf Herald, Harry Herald, George Herd, Fred Hughes, Jack Hurst,

W. Jackson, C. Kasrac, James Kellino, W. Kellino, Albert Le Fre, Alf Leonard, Edwin H. Lucus, Julian Mack, Bert Marsden, Harry Marlow, Fred McNaughton, Gus McNaughton, F. Melvin, Tom Morton, Ben Obo, Jim Obo, Dave O'Toole, Tom Packer, Fred Parr, Reginald Prince, Dusty Rhodes, Arthur Rigby, Cecil Rutland, George Sanford, A. Schafer, Geo. H. Smythson, Rich. Taylor, Chris Van Bern, Harry Velanche, Sam Vincent, Albert Voyce, Syd Walker, Wm. Welsh, Horace Wheatley, Horace White, Ben Whiteley, Bert Williams, H. O. Wills, Fred Woellhaf, Harry Wright, and Cyril Yettmah. Chairman, Mr. Albert Voyce; Vice Chairman, Mr. Ben Obo.

THE MUSIC HALL LADIES' GUILD.

The Guild was formed on September 23, 1906, with the object of assisting the wives of artists, who, through lack of employment, illness or confinement, are in want of help, by supplying proper medical aid, food, coal, or other necessities as may be required. Also, in cases of confinement, to lend a supply of suitable baby clothes for the first month, to be returned at the expiration of that time; to assist widows of artists to find suitable employment, to find employment for children of poor artists and orphans as programme sellers, in sketches, or in offices; to supply necessitous artists with free clothing; to give stage or other clothing to artists who may require it; to visit the sick; to give toys, books and games to the sick children of artists. The officers of the Guild are as follows:—President, Miss Cecilia Macarte; Vice-Presidents, Mrs. Charles Coburn, Mrs. Gintaro; Hon. Treasurer, Miss Lottie Albert; Executive Committee, Miss Irene Rose, Miss Marie Lloyd, Miss Alexandra Dagmar, Miss Kate Vulcana, Miss Louie Vere, Mrs. Vernon Cowper, Mrs. Herbert Shelley, Miss Ray Wallace, Miss Julia Macarte, Mrs. George Gilbey, Miss Fanny Harris, Mrs. Thomas Fawkes, Miss Marie Kendal, Mrs. Fred Kitchen, Mrs. Arthur Were, Mrs. Andie Caine, Mrs. Kasrac, Mrs. G. H. Chirgwin, Miss Irma Lorraine, Mrs. Harry Tate, Miss Clarice Mayne, Miss Evelyn O'Connor, Mrs. Billy Merson, Miss Maggie Bowman, Miss Mabel Mavis, Miss Daisy Dormer, Miss Alma Gallimore, Mrs. Ethel Cosgrove, Mrs. Perla Adams, Miss Anna Alden, Miss Marie George, Mrs. F. V. St. Clair, Miss Florrie Gallimore, Miss Olga Tcharna, Miss Maidie Scott, Miss Clara Romaine, Mrs. H. B. Dillon, Miss Rose Bancroft, Miss May Erne, Mrs. Carl Hertz, Miss Jennie Lynwood, Mrs. Lewis Levy, Miss Ella Retford, Miss Ada Reeve, Mrs. Walford Bodie, Miss Nora Reade, Miss Jennie Benson, Mrs. C. Hayden Coffin, Miss Niagara, Mrs. Kelton, Miss Emilie Hayes, Mrs. Fred Millis, Miss Ethel Newman, Miss Florence Hunton, Miss V sta Tilley, Miss Fanny Dent, Mrs. J. W. Cragg, Miss Violet Folland, Miss Ruth Davenport, Miss Winifred Ward, Miss Annie Coutts, Miss Carrie Laurie, Miss Cissie Della, Miss Joe Jackson, Mrs. Gena Wood, Miss Betty Barclay, Mrs. Jack O'Connor, Miss Lilly Smith, Miss Marie Studholme, Miss Gerlie London, Miss Maudie Vera, Miss Martin Adeson, Mrs. Coram, Miss Helen Charles, Miss Florrie Forde. Hon. Committee, Mrs. Austin E. Farleigh, Mrs. Sly, Miss Madge Velma. Hon. Solicitor, Mr. Robert Seyd, 312, Regent Street. Auditors, Messrs. Hyland and Riches, 81, Cannon Street.

Committee meetings are held every Wednesday at 3.30 p.m. at the offices, 3, Newport House, 16, Great Newport Street, W.C. Secretary, Miss Melinda May.

THE MUSIC HALL HOME FUND.

The Music Hall Home Fund was founded fourteen years ago by certain prominent members of the Terriers' Association with the object of providing shelter to deserving members of the variety profession who have fallen on evil times, and to provide a permanent home for poor performers, who, through illness, disablement, or old age are unable to find employment. The present home at Gipsy Hill is used as a branch of the Variety Artists' Benevolent Institution at "Brinsworth," Twickenham, the two societies having amalgamated during 1913. Secretary, Mr. C. Douglas Stuart, 18, Charing Cross Road, W.C. Matron, Mrs. Fruin.

THE GRAND ORDER OF WATER RATS.

This Society was founded in 1890. Its headquarters are the Vaudeville Club, 93, Charing Cross Road, W.C. For the present year the officers are as follows:—King Rat, Apollo; Prince Rat, Lew Lake; Scribe Rat, W. H. McCarthy; Test Rat, Seth Egbert; Musical Rat, George Ross; Bait Rat, Arthur Hall; Collecting Rat, R. Protti; Trustees, J. W. Cragg and Charles Warren.

THE BENEFICENT ORDER OF TERRIERS.

The Order, which was founded in December, 1912, by the Active Members (Variety performers) of the Terriers' Association (now dissolved), continues to make satisfactory progress. The membership has been augmented during the past year, and the funds are in a flourishing condition.

Many candidates are awaiting initiation into the mysteries of the Order, for the small subscription of 1s. or 1s. 6d. offers many advantages, such as sick pay during illness, free medical attendance, free legal advice, death grants, loans, etc.

A ceremonial meeting of the Order is held every Sunday evening at the headquarters, Three Stags Hotel, Kennington Road, London, S.E., when the general business is transacted in open lodge, new members initiated, and a social gathering held. The following members have been elected to the chair, viz., Terriers Ben Obo, Will Cody, Guy Shanks, Frank Boyce, Harry Velanche, Harry Falls, Howard Ward, Charles Kasrac, Fred Day, and Tom E. Cliffe.

The principal events of the year 1914 were the annual dinner and ball, at Frascati's Restaurant, a very successful function, and the welcome home banquet to Terrier Billy Kloof, after three years' absence in America. Numerous ladies' suppers and concerts have been held at the Boulogne Restaurant.

The Officers, etc., for the year 1914 were:—President, Syd Walker; Vice-President, Albert Joyce; Trustees, Arthur Gallimore and Ben Obo; Treasurer, Jim Obo; Auditors, Harry Gribben and George Cooper; Assistant Secretary, Fred Hughes; Solicitors, Messrs. Osborn and Osborn; and Secretary, Arthur Were.

THE VAUDEVILLE PRODUCERS' ASSOCIATION.

The object is to further the interests of the producers of sketches, etc., in the Variety theatres. It was founded in the Autumn of 1912 by Mr. Herbert Darnley, who is its present chairman. The membership now includes Misses Irma Lorraine, Alice Raymond, Helena Millais, J. McElroy, and Messrs. William Berol, Fred Eustace, Harold Wolfgang, Leonard Barry, Arthur Gibbons, John Warren, Sidney T. Pease, Edward Lauri, George Pickett, John Lawson, J. R. Poole, O. Maus Dayton, Walford Bodie, Harry Graham, Monte Bayly, J. W. Cragg, Charlie Bell, Maskelyne and Devant, Joe Peterman, Bert Gilbert, Sam Richards, F. Cavaliero, Maurice Hoffman, Edward Marris, E. D. Nicholls, Carl Hertz, Harry Roxbury, Leo Stormont, Wal Pink, Dan Hardie, J. F. McArdle, Lawrence Brough, Jack White, Fred Ginnett, Henri de Vries, W. T. Ellwanger, Edward Stanley, Chas. Road Night, Lew Lake, Frank Hardie, Signor Arvi, Johnny McElroy, M. Alexander, Chung Ling Soo, Stanley May, Walter Ellis, Harry Tate, and Ernest Dottridge.

The Hon. Secretary and Treasurer is Mr. Arthur Gibbons, and the Offices are 10, Agar Street, Strand, W.C.

MISCELLANEOUS.

THE SOCIETY OF THE THEATRE.

The Society of the Theatre aims at creating a dramatic movement which shall appeal to the theatrical rather than to the literary aspects of drama. By "theatrical" is meant that form of stage production which makes an appeal through the senses to the imagination rather than to the intellect.

The Society has adopted the idea of Gordon Craig, and continues to spread that idea by means of propaganda.

Subscription: One shilling.

The list of the Committee is as follows:—Miss Elsie Fogerty, Mrs. Gordon Craig, Messrs. Gordon Craig, J. Cournois, P. G. Konody, Haldane Macfall, Lovat Fraser, Ralph Hodgson, A. M. Ludovici, Walter Crane, Kenneth Bell, W. B. Yeats, O. H. Christie, Cecil Sharp, Ezra Pound, Professor Sauter, Mr. Ernest Marriott, Honorary Treasurer; W. B. Meo, Hon. Secretary.

Offices: Adelphi Chambers, 6, John Street, Adelphi, London, W.C.

THE POETRY SOCIETY.

The objects of the Society, as stated in the Constitution, are to promote, in the words of Matthew Arnold, adopted as a motto, "a clearer, deeper sense of the best in poetry and of the strength and joy to be drawn from it." To bring together lovers of poetry with a view to extending and developing the intelligent interest in, and proper appreciation of, poetry. To form Local Centres and Reading Circles and encourage the intelligent reading of verse with due regard to emphasis and rhythm and the poet's meaning, and to study and discuss the art and mission of poetry. To promote and hold private and public recitals of poetry. To form sub-societies for the reading and study of the works of individual poets.

The ordinary membership is 7s. 6d. with an entrance fee of 2s. 6d. The Society was founded in February, 1909. Sir J. Forbes-Robertson is the President, Mr. Galloway Kyle the Hon. Director, Mr. C. O. Gridley the Hon. Treasurer, and Miss V. E. James, the Secretary. Headquarters, 16, Featherstone Buildings, London, W.C. Phone, Holborn 2188.

The Society holds periodical auditions, and features of these have been the addresses delivered by Sir Johnston Forbes-Robertson.

ACADEMY OF DRAMATIC ART.

The Academy of Dramatic Art (62-64, Gower Street, London, W.C.) was founded by Herbert Beerbohm Tree in 1904. It was reconstituted in 1906, and is now vested in the following Council:—

Sir Squire Bancroft (President),
Sir James Barrie, Bart.,
Sir John Hare,
Sir Arthur Pinero,
Sir H. Beerbohm Tree,
Sir George Alexander,

Sir Johnston Forbes-Robertson,
Mr. Arthur Bouchier,
Mr. Cyril Maude,
Mr. E. S. Willard,
Mr. G. Bernard Shaw,
Miss Irene Vanbrugh

Administrator.—Mr. Kenneth R. Barnes, M.A.

The aim of the Academy is to provide a thorough training for the dramatic stage in England, and to encourage those who show talent and discourage those who do not. There is a qualifying test, consisting of two recitations, three times annually, at the commencement of each term, January, May, and October. Two scholarships of one year's free tuition are awarded to the best lady and gentleman students each term; thus, there are six scholarships in the year.

The training consists of voice production, elocution, Delsarte gesture, dancing, fencing, rehearsal classes; also lectures on subjects connected with the drama and French diction (optional). The ordinary course takes four terms, but students can enter for a single term. The fee per term is £12 12s., and the entrance fee £1 1s. The French diction classes are £1 1s. extra for regular students. The number of regular students during the past year has been 120.

There is a body of eighty-four Associates, consisting of distinguished members of the theatrical profession. The Council and Associates take voluntarily an active part in the work of the Academy. During 1914 the following ladies and gentlemen assisted at qualifying tests, scholarship competitions, lectures and prize-judging, etc.:—Mr. Henry Ainley, Lady Alexander, Mr. William Archer, Miss Lena Ashwell, Miss Gertrude Burnett, Professor S. H. Clark (of Chicago University), Miss Winifred Emery, Sir Johnston Forbes-Robertson, Mr. A. E. George, Miss Helen Haye, Miss Gertrude Kingston, Mr. Edward Knoblauch, Miss Marie Löhr, Mr. Dawson Milward, Mr. Norman Page, Mr. George Bernard Shaw, Mr. Godfrey Tearle, Miss Irene Vanbrugh, Mr. Ben Webster, Mr. Arthur Whitby, and Mr. J. Fisher White.

The last students' public performance took place at the Duke of York's Theatre, and the following programme was performed:—Act one, "The Schoolmistress," by Arthur W. Pinero; "As You Like It" (Forest Scenes); Scene from "The School for Scandal," by Richard Brinsley Sheridan; "Hide and Seek," by Miles Malleson; "The Worth of a Man," by Mrs. Vere Campbell; Extract from "Le Jeu de l'Amour et du Hasard," by Marivaux; a Play in Mime, and Zigeunerin, Butterfly, and Kentucky Dances. The Bancroft Gold Medal was awarded by Miss Lena Ashwell, Miss Gertrude Kingston, and Mr. Henry Ainley to Miss Gladys Young; and special Silver Medals were awarded to Miss Maun Ewin, Miss Anne Walden, and Mr. Miles Malleson by Miss Gertrude Kingston, Mr. Henry Ainley, and Miss Lena Ashwell.

The following ladies and gentlemen have held positions on the salaried staff, and gave regular classes during 1914 :—

Teachers of Acting.—Miss Gertrude Burnett, Miss Elsie Chester, Miss Helen Haye, Miss Madge McIntosh, Mr. Norman Page, Mr. Nigel Playfair, Mr. Arthur Whitby, and Mr. J. Fisher White.

Teacher of Voice Production.—Mrs. George Mackern.

Teacher of Elocution.—Mr. A. E. George.

Teacher of (Delsarte) Gesture.—Mrs. Edward O'Neill.

Teacher of Dancing.—Mr. Louis Hervey d'Egville

Teachers of Fencing.—M. Felix Bertrand and Mlle. Bertrand.

Teacher of French Diction.—Mlle. Alice Clere.

In addition to the regular classes the advanced students have during 1914 had the advantage of special rehearsals voluntarily undertaken by the following Associates :—Sir George Alexander, Sir Squire Bancroft, Mr. Clifford Brooke, Mr. Edward Knoblauch, Miss Mary Moore, Mr. George Bernard Shaw, Mr. E. Lyall Swete, Miss Irene Vanbrugh, and Mr. Frank Vernon.

There are three different divisions, eight different classes, including a children's class. Each class consists of twelve to fifteen students, and forms, as it were, a company. Plays rehearsed in the acting classes are performed at the end of each term, providing generally over thirty performances, each of about three hours' duration. A variety of plays from Shakespearean tragedy to modern farce are taken. The aim of the Academy is in the first place to afford a practical training, to be of use both to the student and to the manager.

The Academy is not a source of profit to any of its Governing Body. Any surplus in funds is applied to the enlargement of the premises and the improvement of the training.

The Council, assisted by a generous gift of £1,000 from Sir Squire Bancroft, have constructed a theatre for the students on a site adjoining the present premises. The stage is about the size of that at the Duke of York's, and the auditorium will seat 300 comfortably, having a dress circle and boxes. The theatre, though practically completed, has not yet been opened owing to the War. It is hoped, however, that it will be during 1915. It will be a great addition to the practical value of the training at the Academy. The present stage and auditorium will also be kept in use.

THE UNITED BILLPOSTERS' ASSOCIATION.

President, Mr. Cyril Sheldon, Leeds; Vice-President, Mr. John Hill, Reading; Committee :—Mr. David Allen, M.A., LL.B., B.L., Dublin; Councillor Joseph Crookes Grime, Manchester; Mr. L. Rockley, Nottingham; Councillor Charles Pascall, London; Mr. W. H. Breare, J.P., Harrogate; Mr. J. M. Godfrey, Portsmouth; Alderman J. Duckworth, J.P., Accrington; Mr. H. W. Elmer, Bristol; County Councillor David Weston, J.P., Enfield, Middlesex; Mr. Walter Hill, London; Consultant Secretary, Mr. G. F. Smith, 12, John Street, Bedford Row, W.C.; Secretary, Mr. C. G. Wright. Offices, 4, and 5, Warwick Court, Holborn, London. Telephone, 6447 Holborn.

This Association, which had been in existence for many years, was registered in June, 1890, for the protection and advancement of common trade interests.

It has a committee of management, governed by a president, vice-president and ten other members, which meets monthly. The Association has a membership of between 600 and 700, comprising practically the whole of the Billposting contractors in the kingdom.

It has also (jointly with other associations) a Committee of Censors, whose duty is the examination of posters of questionable taste which may be sent them, and whose views upon them are communicated to the members. It has also a Parliamentary Committee to watch all proposed legislation and any bye-laws under same.

THE CRITICS' CIRCLE.

The Critics' Circle was founded in May, 1913, in affiliation to the Institute of Journalists, to promote the professional interests of dramatic and musical critics, and to facilitate social intercourse and the exchange of views upon artistic and other matters. In its relations with the Institute of Journalists the Circle acts as an auxiliary committee, advising the Council of the London District on such questions as concern dramatic and musical criticism. At the same time it has power to act

independently, and its members are not all of them necessarily members of the Institute. Officers and committee for 1914-15 :—President, J. T. Grein ; Vice-President, E. F. Spence ; Committee, William Archer, E. A. Baughan, Alfred Kalisch, Robin H. Legge, G. E. Morrison, N. Newnham-Davis, Richard Northcott, Charles Palmer, H. M. Walbrook ; Hon. Treasurer, Bernard Weller ; Hon. Sec., S. R. Littlewood, Hall of the Institute, Tudor Street, London, E.C.

CONCERT SOCIETIES.

THE CONCERT ARTISTS' BENEVOLENT ASSOCIATION.

The Association, of which Mr. George Robins is chairman, consists of ladies and gentlemen who are professional vocalists, instrumentalists, and entertainers. It has been established since 1897, and is managed by an annually elected Committee of fifteen members.

The Association is for the purpose of relieving the sick and needy, promoting sociability, providing legal and medical advice, furnishing a central address, redressing grievances, giving opportunity for discussion upon all matters connected with the concert artists' profession, and publishing a list of members for the use and guidance of entertainment promoters. The Association is willing to act as arbitrator when any dispute concerning its members' interests is brought to its notice.

The Association has its Benevolent Fund and Special Sickness Fund. During the year a number of "At Homes" are held on certain Sunday evenings, when members have the opportunity of appearing. These "At Homes" are attended by organisers of concerts and others, and the advantage to the artist appearing is obvious.

The entrance fee is 5s. Annual subscription £1 ls. For country members resident over forty miles beyond London the annual subscription is 10s. 6d.

Secretary, Mr. Arthur C. Roberts, 9-10, Pancras Lane, London, E.C.

CONCERT PARTY PROPRIETORS' ASSOCIATION.

Formed in November, 1913. Objects, to safeguard the interests of concert party proprietors generally, to receive and deal with suggestions for the benefit of members' interests, to establish, by means of meetings and written correspondence, a closer friendship amongst members, and generally to deal with all matters of complaint brought before the executive of the Association.

Only *bona fide* proprietors of concert parties, either resident or touring, are eligible for membership. The Association is governed by a Council of fifteen, elected annually. The present Council consist of : Messrs. Will Ambro, Ambrose Barker, Philip Braham, Robert Carr, Walter Conrad, Charles Heslop, Wilson James, Ben Lawes, Sydney Locklyne, Harold Montague, George Robins, Louis Rihl, Harry Ruming, Hickman Smith, and Walter Walters. Honorary Treasurer, Mr. Lionel Carson ; Secretary, Mr. E. M. Sansom. Offices : 13, York Street, Covent Garden, London, W.C.

THE SOCIETY OF ENTERTAINMENT MANAGERS.

A combination of managers for Corporations etc., of pier pavilions, kursaals, etc., throughout the country, formed to protect mutual interests. Chairman, Mr. Dan Godfrey. Hon. Secretary, Mr. John E. Wilshire, Kursaal, Harrogate.

KINEMATOGRAPH ASSOCIATIONS.

INCORPORATED ASSOCIATION OF KINEMATOGRAPH MANUFACTURERS, LTD.

Office, 62, Strand, W.C. Telephone, 6316 Central. Secretary, J. Brooke Wilkinson.
Formed to protect the interests of manufacturers and publishers of films.

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND, LIMITED.

The following are the objects of the Association and the conditions of membership:—

1. To maintain the rights and further the interests of the Cinematograph exhibitors of the British Isles.
2. To protect Cinematograph exhibitors in their general relations with Parliamentary and local authorities.
3. To promote the interests of the whole Cinematograph industry.

Members consist of three classes:—

- (a) Exhibitors who own one or more Cinematograph theatres, but who are not also carrying on the ordinary business of film manufacturers or hirers.
- (b) Exhibitors who own one or more Cinematograph theatres, but who are also carrying on the ordinary business of film manufacturers or hirers.
- (c) Any other person who may be interested in the exhibiting branch of the Cinematograph industry, either practically or financially, but who is not eligible for *a* and *b* membership, and any other person who, in the opinion of the Committee, is likely to further the interests of the Association.

a members only are eligible for election to the executive committee. If a member of the executive committee is found to be carrying on the ordinary business of a film manufacturer or renter he automatically ceases to be a member of the committee.

The subscription of *a* and *b* members is one guinea per annum for each hall owned or represented by them. The subscription of *c* members is half a guinea per annum. One-half of the amount of the annual subscription is allocated to district committees or local associations for the purposes of their work.

For the purposes of organisation, the country has been divided into four sections, and divisional branches have been established in the Northern, Northern Central, Midland and Southern counties. Local associations have been formed within the divisions, and existing local associations absorbed. The General Council directs the policy of the Association. The Executive Committee carries out the policy decided by the General Council. The Association is now represented by the following branches:—

Bristol and West of England District.—Secretary: G. Rees, Dolphin Buildings, Dolphin Street, Bristol. Chairman: A. C. Grant, Cinema Picture Palace, Castle Street, Bristol.

Cardiff and South Wales District.—Secretary: Herbert V. King, 30, Charles Street Cardiff. Chairman: George Mudge, Hippodrome, Cardiff.

Dundee and District.—Secretary: Alexander McRobbie, Badentyre, Barnhill, Broughty Ferry, Dundee. Chairman: Arthur Howard, 122, Nethergate, Dundee.

Liverpool District.—Secretary: J. L. Green, "Liverpool Press," 17, Houghton Street, Liverpool. Chairman: A. Campbell, C.A., 2, Booth Street, Manchester.

London District.—Secretary: A. J. Gale, 90, Charing Cross Road, W.C. Chairman: L. Schlenheim, Cheam House, Cheam, Surrey.

Middlesex District.—Secretary: J. Trevor, 2, Coleman Street, E.C. Chairman: A. Clozenberg, 8 and 9, Long Acre, W.C.

Midland District.—Secretary: Charles J. Leopold Ray, C.A., Westminster Chambers, 99, Corporation Street, Birmingham. Chairman: J. P. Moore, Esq., King's Hall, Birmingham.

Edinburgh and East of Scotland District.—Secretary: R. Duncan, S.S.C., 8, York Buildings, Edinburgh. Chairman: R. C. Buchanan, Princes Cinema, Princes Street, Edinburgh.

Glasgow and West of Scotl and District.—Secretary : John F. Ballantine, S.S.C., 39, Bath Street, Glasgow. Chairman : Councillor James Welsh, 490, Alexandra Parade, Glasgow.

Irish District.—Secretary : John Carley, C.A., 42, Dame Street, Dublin. Chairman : Alderman J. J. Farrell, Dublin.

Northern Central District.—Secretary : M. J. McVittie, 82, Market Street, Manchester. Chairman : J. Harrison, 2, Carrill Grove, Levenshulme, Manchester.

Northern District.—Secretary : F. W. Morrison, 4, Westmoreland Road, Newcastle-on-Tyne. Chairman : Lindon Travers, Olympia, Newcastle.

Sheffield District.—Secretary : Morris Yaffe, 4, St. Mary's Road, Sheffield.

Staffordshire District.—Secretary : T. Mottershead, 32, Stafford Street, Longton, Staffs. Chairman : C. E. Elphinstone, Empire, Handley, Staffs.

Yorkshire District.—Secretary : William Clayton, Accountant, 72, Albion Street, Leeds. Chairman : A. Cunningham, 125, Roundhay Road, Leeds.

The Executive Committee numbers twenty-five members and meets fortnightly.

The Association publishes a weekly film selection, which is issued free to its members. It keeps a keen outlook upon the action of local authorities, and renders legal assistance to its members in cases where any principle is involved affecting exhibitors generally.

The Secretary is Mr. W. Gavazzi King, and the offices are at Broadmead House, Panton Street, Haymarket, S.W.

NATIONAL ASSOCIATION OF CINEMATOGRAPH OPERATORS.

(Branch No. 10, N.A.T.E.)

This Association was established in April, 1907. Its office is 1 Broad Court Chambers, Bow Street, London, W.C. Its members are qualified operators of animated picture apparatus.

Objects :—(a) To protect and promote the interests of qualified operators, and to raise the status of their profession. (b) To encourage among its members a knowledge of the science of new inventions affecting their business. (c) To establish a standard of proficiency by a qualifying examination. (d) To secure the recognition of a minimum rate of pay for each class of work. (e) To establish an employment register, and to assist members with legal advice and assistance at the discretion of the Committee.

Entrance fee, 3s. Contributions, section a, 1s. per month ; section b, 1s. 4d. per month.

Certificates are issued to members passing an examination, particulars of which are supplied on application.

Present Officers :—President and Acting Hon. Secretary, Mr. E. H. Mason ; Treasurer, Mr. Wm. Johnson ; Finance Committee and Trustees, Messrs. E. H. Mason, A. Malcolm, and John Hutchins ; Managing Committee, Messrs. E. S. Catlin, H. Hackell, C. Perry, F. W. Green, A. Malcolm, and W. Watson.

Full particulars of membership and benefits supplied post free on application to the Hon. Secretary, at 1, Broad Street Chambers, Bow Street, London, W.C.

BRITISH BOARD OF FILM CENSORS.

A Censorship Board voluntarily established by the Kinematograph Manufacturers in the early part of 1913, the idea being, on the one hand, to get publishers of films to submit all their films for censorship, and, on the other, to get proprietors of halls where pictures are shown to exhibit only those pictures which have passed the censorship. Two forms of certificates are issued. One is issued by the Board for every film examined and passed, and the other applies to those films passed for "Universal" exhibition, which are specially recommended for children's matinees. When a film has been passed, the publisher is entitled and expected to cause a photographic reproduction of the certificate to appear in each film immediately after the main title. The Board is controlled by Mr. G. A. Redford, who at one time was the Reader of Plays under the Lord Chamberlain, in connection with the licensing of plays. The offices are at 75-77, Shaftesbury Avenue. Tel. Regent 2076.

STAFF ORGANISATIONS.

NATIONAL ASSOCIATION OF THEATRICAL EMPLOYÉS.

This Association was established on August 20, 1890. It represents those employed in the various stage departments, in the manufacture and use of stage scenery, properties, electrical fittings, animated picture machines, comprising stage managers, heads of departments, carpenters, electricians, cinematograph operators, property men, stagemen, and in fact all men and women employed on the mechanical or administrative staff of a dramatic, variety, or picture theatre, theatrical or cinematographic business or industry.

It is affiliated with the General Federation of Trade Unions, the Trade Union Congress, London and Provincial Trades and Labour Councils. The chief office is 1, Broad Court Chambers, Bow Street, London, W.C. Telephone, 1305 Gerrard.

Summary of Objects.—To raise the status of each class and grade of employés by maintaining a minimum rate of pay, definite working rules, and the provision of sick, funeral, and benevolent benefits for members. The Association has four branches in London and one each in Birmingham, Bradford, Oldham, Newcastle-on-Tyne, Middlesborough, Stockton-on-Tees, Keston and Doncaster. The entrance fee is 3s., including copy of rules and membership card. The contributions and benefits are as follows:—

(a) **TRADE SECTION MEMBERS.**—Open to employés over 18 years of age. Contributions, 3d. per week. Benefits: Trade protection; Dispute pay, a sum equal to one half of the normal earnings at the time, from theatre work, not exceeding the sum of 20s. per week; Legal advice free; Legal assistance in approved circumstances; Grants from the Benevolent Fund subject to the discretion of the Committee. (b) **TRADE AND FUNERAL FUND SECTION MEMBERS.**—Open to those under 40 years of age at time of joining. Contribution 4d. per week. Benefits, in addition to all the benefits provided for class (a) members, the following sums at death:—£10 on the death of a member, £5 on the death of a member's wife or husband, after 12 months' membership.

The constitution of the Association permits any grade or section of employés eligible to join to form a branch, or all sections to combine in one branch in any locality. The aim of the organisation is to enrol all eligible men with touring companies, and those resident in every theatrical centre in the United Kingdom.

The National Executive Committee is selected from the members residing within twenty miles of the chief office, but it is open to any branch to nominate any member to one of the general offices. This Committee organises the London annual theatrical sports and annual concerts, and has charge of the National Open Benevolent Fund, which is maintained from the proceeds of the theatrical sports and donations received by the annual concert funds, for the benefit of non-members, men and women employés, whose case is recommended by a subscriber to the sports or concert funds, or by any theatrical or music hall association whose rules do not permit them to help such applicants.

The membership of the Association at end of 1913 was 3,571. During 1914 over 3,500 members were enrolled.

Members of the Executive Committee are:—President, J. Cullen, master carpenter, the St. James's; Treasurer, J. Atherton; Trustees, Arthur Palmer (V.P.), E. J. Fly, carpenter; Charles Thorogood, President, No. 1 Branch; Committee, C. T. Cory, master carpenter, the Vaudeville; A. Jones; C. Boxall, master carpenter, 'Ambassadors'; Edward Stow, stage staff; Mr. R. Finnigan; Mr. W. Sindall, carpenter; Mr. W. Stansfield, Ed. H. Mason, A. Ward, carpenter, C. Burgess, C. Morris, carpenter, A. E. Whale, electrician; General Secretary, Mr. William Johnson, 1, Broad Court Chambers, Bow Street, London, W.C.

The Association is affiliated with the Australian Federation of Stage Employés.

The National Association of Theatrical Employés is also an approved Society for the purposes of the National Health Insurance Act, 1911. "This approval extends to the Society in respect of persons resident in England, Scotland, Ireland and Wales, who are members of the Society for the purposes of Part I. of the Act."

Any man or woman between the ages of 16 and 65 engaged in any capacity in the Entertainment World may apply to join the Association for the purposes of the Act, irrespective of whether he or she is eligible or ineligible to join the Association for its other purposes.

THE DRAMATIC AND VARIETY THEATRE (Employees') PROVIDENT ASSOCIATION.

This fund is a separate and independent fund for special purposes. It is not a part of any Approved Society, although it is managed by the Executive Committee of the National Association of Theatrical Employés.

It is for those who wish to make provision for more assistance during sickness than the National Health Insurance Act provides. It combines the savings bank principle with the co-operative method of providing sickness benefit and sums at death. That is to say, the members' contributions not needed to assist members in any one year are divided at the end of the year between the members.

This Association is open to any man employed in the entertainment world over eighteen and under forty-five years of age whose application is accepted by the Committee.

Entrance Fee.—1s. 3d., including membership card and book of rules. Revised contributions:—Class A.—6d. per week to the General Fund. Class B.—3d. per week to the General Fund. Levy of 6d. per member on the death of a member. Levy of 3d. on the death of a member's wife. No levy for any member with less than six months' membership. Revised Benefits:—Sick Pay.—Full benefit (on the respective scale) after six months' and half benefit after three months' membership. Class A.—15s. per week for thirteen weeks; 7s. 6d. per week for a further thirteen weeks if necessary. Class B.—Half Class A scale of sick pay. At death of a member or member's wife—a sum equal to levy, as above. Annual division of the surplus General Funds. In December of each year, each member receives an equal share for equal period of membership (Class A full share, Class B half share), less 1s. deducted to carry on the membership, and if required 1s. for the Benevolent Fund. The share for 1909 was 15s., in 1910 9s., in 1911 10s. and for 1914 9s. 2d. per member.

1, Broad Court Chambers, Bow Street, London, W.C. Telegraphic address: "Stageland-ran, London." Telephone: 1305 Gerrard.

HEADS OF DEPARTMENTS ASSOCIATION.

This Association is a branch of the N.A.T.E. and was established in November, 1902, and consists exclusively of stage managers, scenic artists, master carpenters, chief electricians, master propertymen, and master gasmen of dramatic, variety, and picture theatres. Membership is open to those connected with any theatre, music hall, or touring company in the United Kingdom who have held such positions for at least six months, and are otherwise qualified. The entrance fee is 3s. The contribution varies from 1s. to 4s. 8d. per month, according to benefit desired and age of applicant. Sick pay is assured to those subscribing for same from 10s. to 20s. per week for a number of weeks.

The Association has a benevolent fund, and affords free legal advice to members. Officers are:—President, Mr. James Cullen, master carpenter, the St. James's; Hon. Secretary, Mr. W. Sindall; Financial Secretary, Mr. Wm. Johnson. Office, 1, Broad Court Chambers, Bow Street, London, W.C. Telephone, 8753 Central.

PLAYS OF THE YEAR.

BEING A COMPLETE LIST WITH CASTS OF NEW PLAYS, SKETCHES, AND
IMPORTANT REVIVALS AT THEATRES AND MUSIC HALLS IN THE UNITED
KINGDOM DURING THE YEAR 1914.

ACCIDENTS WILL 'APPEN, play, in one act,
by Vernon Bell. May 16.

Henry Watkins Mr. Ivan Berlyn
Boy Miss Madge Parke
Policeman Miss Bryan G. Powley
Flo Spratt Miss Esmé Hubbard
—Savoy.

ACCOUNT RENDERED, comedy drama, in
four acts, by Robert Elson. April 24. Last
performance (the seventh), April 30.

D. Q. Gershon, M.P. Mr. James Carew
Pauline Delarey Miss Elsie Margetson
Bobby Youlgrave Mr. Ronald Squire
Lady Mary Burjoice .. Miss Ruth Mackay
Henson Mr. Shayle Gardner
Franklin Burjoice .. Mr. Thomas Weguelin
Mrs. Burjoice Miss Elaine Sled dall
Jane Burjoice Miss Jean Cadell
Mrs. Calthrop Miss Barbara Everest
Charles Ledbury Mr. Roland Pertwee
Percy Davison, M.P. .. Mr. Miles Malleeson
Rt. Hon. Roger Paxton, M.P.

Mr. Fred Lewis
—Little.

ACHARNIANS, THE, Aristophanes' play, was
presented by the O.U.D.S., February 18.—
New, Oxford.

ACID DROPS, play, in one act, by G. E.
Jennings. February 28.

Mrs. Price Miss Beryl Mercer
Mrs. Taylor Miss Edith Evans
Mrs. Dent Miss Rose Yule
Alice Miss Adela Weekes
Mrs. Gilbert Miss Betty Ward
Flora Cavan Miss Gladys Young
Rev. Noel Cuthbertson

Mr. Lawford Davidson
—Royalty.

ADELE, musical play, in three acts, by Paul
Herve, music by Jean Brique, the Eng-
lish version by Adolf Philipp and Edward
A. Paulton. May 30. Last performance
(the 20th) June 19.

Baron Chas. de Chantilly Mr. Hal Forde
Robert Friebrur Mr. Craufurd Kent
Henri Parmaceau .. Mr. William Danforth
Alfred Friebrur Mr. Dallas Welford
Jacques Mr. Ralph Nairn
Louis Panricot Mr. Lawrence Knapp
Gaston Neully Mr. E. H. Barlab
Armond Cartouche Mr. Henry Ward
François Mr. Charles Frye
Pierre Mr. Edward Wooster
Adele Miss Carolyn Thomson
Mme. de Neuville Miss Georgia Caine
Babiole Miss Ampirita Farrar

Misses Grace Walton, Marmet Adams,
Madeline Howard, Peggy MacFall, Jane
Warrington, Estelle Richmond, Edna Alling,
Jane Hall, Anna Vane, Edna Broderick.

—Gaiety.

AFTER TWENTY YEARS, short play, by Cicely
Hamilton. March 12.

Mary Frazer Miss Beatrice Wilson
Elizabeth Miss Ethel Stalman
Mrs. Daly Miss Cicely Hamilton
—Coronet.

AFTER THE GIRL, "revusical comedy," in
two acts and six scenes, by Paul A. Rubens,
with lyrics by Percy Greenbank and Paul
A. Rubens. February 7. Last performance
(the 105th) May 22.

Mr. Pitt Mr. Lew Hearn
Mr. Clayton Mr. Frederick Volpé
Bill Dabsley Mr. William Stephens
Count Cleves Mr. Guy Le Feuvre
Hon. Eddie Stone Mr. W. Cecil
Maurice Mr. A. Camp

Customs Officers Mr. H. Jones
Mr. J. Redmond
Mr. M. Raven

Gendarmes Mr. J. Grande
Mr. F. Raynham

House Decorators Mr. A. Gater
Mr. J. Delaney

Captain Valda Mr. George Grundy

Marton Mr. M. Ewart

Franz Mr. R. Richards

M. Hammermayer Mr. W. Leveaux

Hans Schmidt Mr. S. Penton

Freddy Charlston Mr. Clifton Crawford

Doris Miss Isobel Elsom

Emma Miss Mabel Sealby

Mrs. Pitt Miss M. Caumont

Bijou Miss M. Bonita

Fay Miss Muriel Hudson

Betty Miss Maggie Jarvis

Julita Miss Margaret Paul

Ninette Miss Ethel Lawson

Miss Hoyt Miss F. Hadley

Thekla Miss Joan Penrose

Martcha Miss M. Tomlins

Gaga Master David Rose

Googoo Miss Minnie Kloski

Norah Miss Dot Temple

Aranka Miss E. Mackay

Paula Miss B. Dunbar

Margit Miss F. Reade
—Gaiety.

ALICE IN WONDERLAND, H. Savile Clarke's
adaptation of Lewis Carroll's "Alice in
Wonderland" and "Through the Looking
Glass." Revived December 26.—Savoy.

ALL FRENCH, revue, in six scenes, English
version by Bertram Davis, with original
French score, and selected interpolated
numbers by Jacques Sennol. July 6.—
Fulton.

ALLIES, sketch, by Arthur Shirley. Septem-
ber 7.

Capt. von Pfeil Mr. Pierre de Bussy

Lieut. Jack Ashburn .. Mr. Arthur Laurence

Hospital Orderly Mr. Brian Ogilvie

Marcella d'Almaine Miss Ella Brskine
—Ardwick Empire, Manchester.

ALL TICKETS, PLEASE, revue, in nine scenes, by Stanley J. Fay, music by Cecil A. Friedlander. February 3.—Court.

ALL YE THAT PASS BY, drama, in three acts, by C. Watson Mill (August 3, Royal West Stanley). December 14.
The Rev. Adrian Warwick

Mr. T. Arthur Ellis
Fang Fang Mr. Eddie Vane
Sir Martyn Trentham Mr. Mark H. Lindon
Burrows Mr. Tony Snape
Ping Li Mr. A. B. Mackey
Lester Mr. Harry Mark
Graham Trentham Mr. Herbert Hamilton
Ki Zim Mr. Fred Roberts
(Mrs. Edmond Miss Lilly Morrell
Janette Miss Florence MacInnis
Mamie Hi Chang .. Miss Alidia L. Lindon
Nesta Trentham Miss Lydia Audre
—Royal, Stratford.

ANGEL OF COMICAL CORNER, THE, play.
June 8.—Royal, South Shields.

ANNA-LISE, DIE, play, in five acts, by Hermann Hersch (Foreign Theatre Society). January 15.—Cosmopolis.

ANYBODY'S WIFE! domestic drama, by Kennedy Allen and Eva Elwes, music composed by Chevalier Legrand. (November 10, 1913, Cambridge, Spennymoor). July 6.
Ellen Gertrude Gomersall

Miss Emmie Dorris
Silas Slammer Mr. Kennedy Allen
Bertram Banks Mr. Arthur Estcourt
Sam Meadows Mr. Percival Coyte
Mark Meadows Mr. George Searle
Mary Clements Miss Barbara Bateman
Bill Binker Mr. Roy Fortescue
Lord Langdale Mr. Campbell Goldsmid
Kara Elphinstone Miss Georgie de Lara
A Telegraph Boy Mr. Walter Freeman
Detective Gordon Mr. William Hare
—Elephant and Castle.

ART AND INDIGESTION, domestic fantasy, in one act, by C. M. Tucker. March 20.—Cosmopolis.

AS A LITTLE CHILD, play, in two acts, by Florence Geere. June 27.—Arts Centre.

ASHES, one-act play, by Percy Fendall. (March 23. Hippodrome, Manchester.)
Mr. Fowler Mr. Robert Hoxton
Sir James Lambert .. Mr. Ashton Pearse
Lady Lambert Mrs. Langtry
—London Coliseum.

AUNTIE MIRREN, "family comedy," in one act, by Harry Lumsden. April 20.
Robin Fleck, M.D. Mr. Walter Roy
Margaret Fleck Miss Elizabeth Dundas
Nannie Miss Nell Greig
Phemie O'Connor Miss Agnes Bartholomew
—Alhambra, Glasgow.

ALL FOR LOVE, Dryden's tragedy, was revived by The Venturers. June 5.
—Cosmopolis.

AMORE DEI TRE RE, L', opera, in three acts, in Italian, music by Italo Montezzi. May 27.
Archibaldo Signor Adamo Didur
Manfredo Signor Francesco Cigada
Avito Signor Giulio Crimi
Flaminio Signor Octave Dua
Un Giovanetto } Mr. Léon de Sousa
Un Fanciullo }
Fiora Mme. Louise Edvina
Voce Interna Miss Amy Evans
Una Giovanetta
Ancella } Miss Elvira Leveroni
Una Vecchia }
Conductor, Signor Roberto Moranzoni.
—Covent Garden.

ANGEL'S SERENADE, THE, dramatic sketch, in one scene, by William Robertson. May 4.
The Husband Mr. Max Coutts
The Wife Miss Etta Delamere
The Other Fellow Mr. James Donatus
The Maid Miss Gertrude Shaw
—Camberwell Empire.

AS IT USED TO BE. An entertainment under this title and consisting of DOUGLAS, a tragedy; a scene from ROMEO AND JULIET; a scene from HAMLET, and THE BEGGAR'S OPERA was presented on June 9.—Little.

ATTAQUE NOCTURNE, Grand Guignol play by André de Lorde and Masson-Forestier, May 11.—Ambassadors.

AT THE MERCY OF TIBERIUS, a dramatization in ten scenes, of Augusta J. Evans Wilson's novel, by May Irene Wright. June 8.

Lennox Dunbar Mr. F. B. Woulfe
Judge Dent
General Darrington } Mr. Henry Parr
Counsel for Prosecution } Mr. Arthur
Antony Burke Gordon
Bedney Mr. Fred Blake
Bertie Bretano Mr. Wm. Melvyn
The Sheriff Mr. Terry Davies
Golden Eagle } Mr. Frank Pettinger
Father Felix }
Elice Bretano Miss Ruby Lee
Mammy Dyce Miss May Irene Wright
Alice Singleton Miss Marie Thorn
Leone Gordon Miss Gertrude Glander
Angelina Dobbs Miss Winnie Bett
Beryl Bretano Miss Edith Loraine
—Queen's, Longton.

AT MIDNIGHT, sketch in one scene, by Dudley Beresford. June 1.—Putney Hippodrome.

ATTACK, THE. Play, in three acts, by George Egerton from the French of L'ASSAUT, by Henry Bernstein. November 10, 1913, Royal, Manchester (last performance, the 68th, February 25). January 1.

Alexandre Méritail Sir George Alexander
Antonin Frépeau Mr. Holman Clark
Garancier Mr. E. Vivian Reynolds
Daniel Méritail Mr. Philip Desborough
Julien Méritail Mr. Reginald Malcolm
A Servant Mr. J. Adeane Barlow
Georgette Méritail Miss Gladys Storey
Renée de Rould Miss Martha Hedman
—St. James's.

AUNT'S AREN'T, one act play, by Gladys Lloyd. June 3.—London Pavilion.

AU PETIT BONHEUR, comedy, in one act, by Anatole France, translated by Ashley Dukes. (Produced by the Stage Society.) February 15.
Madame de Sescourt .. Miss Miriam Lewes
Madame Laverne .. Miss Madge McIntosh
François Mr. Charles Maunsell
Nalège Mr. Claude King
Paul Chambray Mr. Malcolm Cherry
—Haymarket.

BACHELORS' CLUB, THE, musical comedy, in one scene, by Kenward Matthews and Chris Davis, with lyrics by Kenward Matthews, and music by Francis Böhr. June 15.
Peter Du Bois Mr. Laurie Wenaley
Tabs Mr. Leonard Verno
Green Jade Mr. George Clayton
Lily Verapoint Miss Winifred Browne
Mrs. Bellowface Miss Madge Lucas
Isidor Morinsky Mr. Jos. Tate
—Chelsea Palace.

BACK OF BRAZIL, THE, one act play, by Alfred Crocker. (Leverson Players.) January 15.

Nell Innes Miss Catherine Lord
Jenkins Miss Maud Willoughby
Major Niel Ogilvie .. Mr. Cyril Ashford
Muriel Greive .. Miss Margaret Knapman
—Court.

BAD MAN, THE, play dealing with Mexican life, in four acts. February 9.

Lieut. Garland Mr. Geo. A. Street
Bud Taylor Mr. Geo. A. Street
Col. Bainton Mr. John Douglas
Capt. Caruthus Mr. Guy Ronth
Sergt. Sulley Mr. Bert Fannier
Trooper Green Mr. William Taylor
Basil Buddington Buskirk

Mr. Walter Langford

Scotty Ross Mr. Bert Faulkner
Hank Stevens Mr. H. L. Fisher
Tennessee Jack Mr. L. Batt
Cherokee Sam Mr. Sid Plant
Jose Sanchez Mr. Fred Lincoln
Pedro Alverey Mr. Harry Leslie
Dan Ripley Mr. John Alfreds
Harvey Greyson Mr. Tom Lilly
Nell Bainton Miss Elsie Saville
Janet McGrath Miss Annie Barkley
Delores Miss Rennie Walford
Little Annie Miss Mabel Tennet

—Imperial Palace, E.

BAD WOMAN'S VENGEANCE, A, drama, in five scenes, by Frank Price. January 19.

Arthur Fordyce Mr. Percy Braithwaite
Gerald Lovell Mr. Norman Tracey
Granville Carter Mr. Alex. T. Gillette
Gordon Harvey .. Mr. Charlton Hutchinson
Jim Sparks Mr. Hugh Brady
Mark Morton Mr. John Errol
Olive Fordyce Miss Beatrice Fitzhugh
Violet Etherington Miss Ethel Tooney
Violet Bunyan Miss Pollie Denville
Little Doris Miss Minnie Elstone
Doris Fordyce Miss Dot Stephens

—Royal, Oldham.

BARGAIN, THE, play, in four acts, by Edward Irvin and E. Henry Edwards. November 30.

Grosvenor Wentworth .. Mr. Graham Price
Richard Wentworth .. Mr. Sidney Vautier
Dennis Trevor Mr. Harcourt-Williams
Monty Wytchcombe Mr. Arnold Reynier
Mr. Tamplin Mr. Leonard Calvert
Sam Mr. Wilmot Jackson
Bob Hatchet Mr. Walter Plinge
Police Inspector Mr. George Winter
Hawkins Mr. Frank Ainslie
Mary Latimer Miss Miriam Lewes
Lady Machmichael Miss Eva Forrest
Lydia Machmichael Miss Margaret Shelley
Bella Miss Viola Finney

—Devonshire Park, Eastbourne.

BARN Y BRODYR (The Voice of the Brethren), a Carnarvon play acted in Welsh, by T. R. Evans. February 8.

Margiad Williams Miss Cordella Rhys
Wil Williams Mr. H. D. Jones
Betson Owen Miss Megan Williams
Dai Roberts Mr. T. R. Evans
Rev. Robt. Jones Mr. Gwilym Aeron
Mair Jones Miss Janet Evans

—Rehearsal.

BEAUTIES, burlesque, in one scene, by Sydney Blow and Douglas Hoare, music by Philip Braham. (Hippodrome, Boscombe, November 2.) December 14.—Victoria Palace.

BEAUTIFUL P.G., THE, comedy drama, by Walter W. Ellis. June 8.

Chris Westbury Mr. Vernon Steel
Gerald Westbury Mr. Arthur Bell
Harry Gibson Mr. Sydney Renne
Lord Fellwig Mr. Robert Maude
Groucher Mr. Cyril Melton
Hutton Mr. Frank Faversham

Beautiful P.G., The (cont.).

Parsons Mr. Arthur Douglas
Lady Judith Westbury
Miss Ethel Trevor Lloyd
Lady Dunton-Gifford

Miss Margaret Denistoun
Susan Miss Rose Pullett
Alvina Pond Miss Madge Crichton
—Pier Pavilion, Weymouth.

BELLE OF BOND STREET, THE, American version of *The Girl From Kay's*, musical play, in three acts, by Adrian Ross and Claude Aveling, music by Cecil Cook. (November 15, 1902, Apollo.) June 8. Last performance (the 40th), July 17.

Max Hoggeneheimer Mr. Sam Bernard
Harry Gordon Mr. Martin Brown
The Hon. Percy Fitzthistle

Mr. Percy Ames

Theodore Quench, K.C.

Mr. Jere McAuliffe
Mr. Chalmers Mr. Walter Leveaux

Joseph Mr. Grafton Williams
Jack Richley Mr. Sammy Lee

James Mr. Douglas Marrs
Pepper Mr. Dave Jones

Norah Chalmers Miss Mabel Sealby
Ellen Miss Ruby Norton

Mrs. Chalmers Miss Rita Pressano
Miss Slender Miss Carol Orr

Winnie Harborough Miss Ina Claire
Girls from Bond Street:—Nancy, Miss

Harriet Leidy; Hilda, Miss Billie DeHon;

Sybil, Miss Heather Featherstone; Clara,

Miss Edith Offutt; Mary, Miss Marian

George; Clothilde, Miss Ida Prosser;

Cora, Miss Lou Wilson; Mabel, Miss

Marie Maury. Bridesmaids:—Rhoda,

Miss Helen Colville; Ella, Miss Dora

Alexander; Maud, Miss Trixie Hillier;

Gertrude, Miss Nina Brunton; Olive,

Miss Elsie Scott; Joan, Miss Valerie

Richards; Belle, Miss Marie Kappey;

Gladys, Miss Helen Rae; Elsie, Miss

Beatrice Burnham; Sarah, Miss Elenor

Dell. Society Ladies:—Misses Gertrude

White, Roma Adams, Flora Allen, Cyn-

thia Murray, Dorothy De Vere, Chloe

O'Hara. Hat-Box Girls:—Misses Gladys

Miles, Ethel Lawson, Queenie Vincent,

Daisy Waller, May Nennesy, Dorothy

Godfrey, Ruby Latham, Ina Mason, Peggy

Murton, Deia Hunt, Daisy Virginia,

Kurrof Allo. Gentlemen Guests:—Messrs.

Llewellyn Thomas, F. Raynham, Sidney

Roberts, Philip Arnold, Stewart Savill,

Sidney Bambridge, Hallam Bentley, Leslie

Dawson, Sidney La'ne, Harold Latham,

Gordon Bennett.

—Adelphi.

BELLE OF NEW YORK, THE, revival of the musical play, in three acts, by Hugh Morton, music by Gustave Kerker. June 24. Transferred to the Aldwych, August 31. Last performance (the 149th), October 31.

Ichabod Bronson Mr. M. R. Morand

Harry Bronson Mr. Herbert St. John

Karl Von Pumpernick

Mr. Laurence Caird

"Doc" Snitkins Mr. John Sanger

"Blinkey Bill" McQuirk

Mr. Johnnie Schofield, Jun.

Kenneth Mugg Mr. Walter Uridge

Count Ratsi Tattatoo Mr. Ernest Gifford

Count Patsi Tattatoo Mr. T. O'Brien

Mr. Twiddles Mr. Arthur Lawrence

Mr. Snooper Mr. Lionel Law

Mr. Peeper Mr. T. D. Macdonald

William Mr. Walter Albert

Violet Grey Miss Dorothea Clarke

Pill Friot Miss Julia James

Kissie Fitzgerald Miss Lily Gullick

Belle of New York, The (cont.)

Cora Angelique Miss Dorothy Craske
 Mamie Clancy Miss May Ronayne
 Betty Miss Bessie Middleton
 Pansy Pinns Miss Olive Noble
 Myrtle Mince Miss Dorothy Vint
 Birdie Seed Miss Phyllis Grosvenor
 Gladys Glee Miss Raë Denton
 Dorothy June Miss Lily Brame
 Marjory May Miss Enid South
 Fricot Mr. Tom Macfarlane
 Railway Porter Mr. Thos. Dixon
 —Lyceum.

BELLS OF ST. VALOIR, THE. War drama, in one act, by Max Pemberton. November 30.

Capt. Marcel St. Remy .. Mr. Gerald Kirby
 Major Von Goltz .. Mr. Norman Forbes
 Louise de St. Valoir .. Miss Jean Cavendish
 Georges Mr. A. S. Barber
 —London Coliseum.

BETROTHED TO A NAME, one-act play, adapted from the Italian by K. D. Clarke. June 17.—London Pavilion.

BETTER LAND, THE, domestic drama, in eight scenes, by Dorothy Granville. July 27.

Philip Radcliffe Mr. Bert Rosmole
 Hubert Radcliffe Mr. Horatio Sinclair
 George Grant Mr. John Lea Hair
 William White Mr. Roland Stagg
 Tom Tadpole Mr. C. Wallace Black
 Harry Radcliffe Miss Kitty Smith
 Tessa Miss Phyllis Smith
 Molly Perkins Miss Annie de Gray
 Mercedes Miss Beatrice Anderson
 Doris Miss Geraldine Verner
 —Elephant and Castle.

BETTY, musical comedy, libretto by Frederick Lonsdale and Gladys Unger, music by Paul A. Rubens, and lyrics by Adrian Ross and P. A. Rubens. December 24.
 The Duke Mr. C. M. Lowne
 Gerard, Lord Beverley

Mr. Vernon Davidson
 Jotte Mr. Mark Lester
 David Miss Daisy Burrell
 Victor Mr. Hugh Henson
 Hillier Mr. Chas. F. Cooke
 Lathers Mr. Cameron Carr
 Alf Master Cyril Doughty
 Cedric Mr. Edmund L. Bradfield
 Lord Playne Mr. G. P. Huntley
 Lady Playne Miss Mary Ridley
 Chiquette Miss Gina Palerme
 Estelle Miss Avica Kelham
 Rawlins Miss Eva Kelly
 Betty Miss Winifred Barnes
 —Prince's, Manchester.

BEYOND HIS POWER, "Indictment," by C. M. Tucker. (Produced by the Play Producers.) May 1. —Arts Centre.

BILL, THE, comedy, in four acts, by Lady Randolph Churchill (March 26, 1913, Royalty, Glasgow). June 25.

John Lamson Mr. Frederick Kerr
 Charles Vernon Mr. Philip Cuningham
 Sir George Lacey .. Mr. Leon Quartermaine
 Sir Timothy Bullen Mr. Arthur Whitby
 Harold Lamson Mr. Owen Roughwood
 Walter Devereux Mr. Douglas Inbirt
 Pemberton Mr. Geoffrey Kerr
 Fitzalan Mr. Stanley Turnbull
 Mempriss Mr. A. S. Barber
 Usher Mr. Donald Price-Evans
 Footman Mr. Mackintosh
 Henrietta Lamson Lady Tree
 Mabel Lamson Miss Mary O'Farrell
 Countess of Middlesbrough

Miss Dora Harker
 Mrs. Parsons Miss May Taverner
 Mrs. Rumbold Miss Shelley Catton
 Lady Corisande Lamson .. Miss Marie Doro
 Misses Phoebe Harker, Joyce Francis,

Bill, The (cont.)

Doris Cattle, Lucie Verrier, Dorothy O'Neill, Evelyn Frazer, Phyllis Stuckey, Doris Trevor.

—Prince of Wales's.

BLACK SHEEP, THE, comedy, in one act, by F. G. Leyton. August 29.

Samuel Higgins Mr. Felix Aylmer
 Jonas Higgins Mr. W. Ribton Haines
 James Higgins Mr. E. Stuart Vanden
 Sarah, Samuel's wife .. Miss Cathleen Orford
 Annie, Jonas's wife Miss Maud Dixon
 Septimus Horner Mr. Ivor Barnard
 —Repertory, Birmingham.

BLIND, one act play, by Hugo Aines. June 5. —Arts Centre.

BLINDNESS OF VIRTUE, THE, revival of the play in four acts, by Cosmo Hamilton (March 29, 1912, Little). June 29. Last performance (the 22nd) July 22.

—Ambassadors.

BLUE MOUSE, THE, adaptation by Roy Horniman, from the German of Alexander Engel and Julian Horst (April 27, Royal, Brighton). May 12. Last performance (the 34th), June 13.

Sir Henry Dowse Mr. Eric Lewis
 George Barker Mr. Percy Hutchison
 Captain Montague .. Mr. Owen Roughwood
 Mr. Butterfield Mr. F. G. Thurston
 Samuel Mr. Edward Bonfield
 Gingold Mr. Aubrey Mather
 Matthew Mr. James Rowlands
 Clerk Mr. Lewis Soden
 Wibbs Mr. Kevan Bernard
 Mr. James Mr. E. Ashley Marvin
 First Policeman Mr. H. West
 Second Policeman Mr. Clarence Hart
 Lady Dowse Miss Mary Griffiths
 Clarissa Miss Sybil de Bray
 Mary Miss Elsie Stranack
 Rose Miss Cicely Debenham
 Kitty Vernon Miss Madge Lessing
 —Criterion.

BLUE PENGUIN, THE, one-act play, by Mrs. Chas. Braun and Harold Simpson. January 19.

Mary Fletcher Miss Kathleen Leigh
 Jasper Fletcher Mr. C. Wordley Huse
 Jacob Mr. Norman King
 David Fletcher Mr. Clifford Marquand
 —Opera House, Harrogate.

BLUFF KING HAL, play, in four acts and six scenes, by Louis N. Parker. September 4. Last performance (the 43rd), October 10.

King Henry VIII. .. Mr. Arthur Bouchier
 Prince of Wales .. Master Donald Buckley
 Sir Thomas Seymour .. Mr. Balliol Holloway
 Stephen Gardiner .. Mr. Herbert Bunston
 Sir Thomas Wrothesley

Mr. Cecil Humphreys
 Eustache Chappuys .. Mr. Roland Pertwee
 Duke of Najera Mr. Christopher Steele
 Dr. Butts Mr. Cyril Swarder
 An Officer Mr. W. S. Hartford
 Signor Vendramin .. Mr. Clifford Heatherley
 William Morice Mr. Ray Raymond
 Fitton Mr. John Liege
 Princess Mary Miss Mina Leonesi
 Princess Elizabeth .. Miss Kathleen Jones
 Lady Jane Grey .. Miss Odette Coimbault
 Lady Herbert Miss Enid Rose
 Lady Tyrwhit Miss Mary Dibley
 Anne Askew Miss Alice Lomen
 Mistress Barbara Miss Betty Linley
 Katharine Parr Miss Violet Vanbrugh
 Earl of Surrey. Mr. I. Sokey; Lord Oxford. Mr. Robin Cuff; William Parr, Marquess of Northampton, Mr. M. Summers; Sir William Herbert, Mr. R. J. Tipsett; Sir Robert Tyrwhit, Mr. Eric Fowler; Sir Nicholas Throckmorton, Mr. John C.

Blug King Hal (cont.).

Rice; Sir George Blagge, Mr. B. D. Wood; First Spanish Gentleman, Mr. W. S. Beard; Second Spanish Gentleman, Mr. Cyril Raymond; a Chaplain, Mr. Wilfred Herbert; First Secretary, Mr. Howard Douglas; Second Secretary, Mr. Matthew Lawrence; a Page, Mr. Osmond Wilson; the Countess of Ruwand, Miss Madeline Belew; Lady Suricland, Miss Alice Stuart; Lady Suffolk, Miss Sarah Brindley; Lady Margaret Douglas, Miss Mary Fowler; Lady Katharine Winloughby, Miss Margaret Ost; Lady Margaret Nevine, Miss Isobel le Roy; Mistress Agnouby, Miss E. Bingham-Hall; Mistress Asney, Miss K. Bingham-Hall; First Venetian Dancer, Miss Gaudy Pielton; Second Venetian Dancer, Miss Monica Melior; Lord Duarcy, Page to Queen Katharine, Miss René Waler; Shade of Katharine of Arragon, Miss Patricia Manners; Shade of Anne Boleyn, Miss Belle Lind; Shade of Jane Seymour, Miss Louie Barnes; Wraith of Anne of Cleves, Miss Olive Temple; Shade of Katharine Howard, Miss Wilfred Bateman.

—Garrick.

BOOMERANG, one-act play, by Conrad Triton. February 18.—London Pavilion.

BORAX AND BAKING POWDER, sketch of Jewish commercial life. May 18.

Jack Borax Mr. Joe Peterman
Meyer Baking Powder. Mr. Charles Ashwell
Mr. Fisher the Buyer. Mr. Reginald Cooper
The Carrier Mr. George Myrea
The Model Miss Cherry Hardy
—Tottenham Palace.

BOSS OF THE GANG, drama, in one act, by Marjorie Williamson. June 22.—Court.

BOW-WOW, dialogue, produced by Kitty Clayton. July 13.—Empire, Brightlingsea.

BOYS OF THE EMPIRE, revue, by Flo Stanley. September 7.

Jack Marlinspike Mr. Arthur Watson
Dick Hatchway Mr. Jack Stanley
Admiral Featherstone

Mr. Harry Barrasford

Trotter Mr. Albus King
Joe Mainmast Mr. George Crump
Bill Scuppers Mr. Tom Murphy
Little Tommy Miss Hilda Hansford
Lady Featherstone Miss Nita Ewin
Pony Miss Dolly Ross
Marjorie Miss Nellie Oswald
Marie Miss Jessie Colley
Dorris Miss Amy de Gray
Banche Miss Laurie Wells
Peggy Miss Flo Stanley
—Palace, Maidstone.

BOY'S PROPOSAL, A, one-act play, by Arthur Eckersley. June 17.—London Pavilion.

BREAK THE WALLS DOWN, play, in three acts, by Mrs. Alexander Gross. May 16. Last performance (the 14th), May 30.

Madge Beufre Miss Irene McLeod
Mrs. Patrick Beufre. Miss Madge McIntosh
Mr. Patrick Beufre Mr. Charles Rock
Perkins Miss Joyce Francis
Smiles Mr. Clive Currie
Girl Miss Joan Fallon
Mr. Townsend Mr. Ewan Brook
Mr. Hogan Mr. W. G. Fay
Mr. Blyton Mr. James Harcourt
Mr. Playfair Mr. Norman MacKewn
Miss Black Miss Cybel Wynne
Miss Deeces Miss Marthe Vigo
Mr. Karpát Mr. Ivan Berlin
Mr. Malory Ditton .. Mr. Bernard Storrs
Mrs. Mallory-Ditton. Miss Barbara Everett
1st Mannequin Miss Angela Colenso
2nd Mannequin Miss Sybil Graham
Mr. Matthews Mr. J. Henry Twyford
Mr. Monopenny Mr. Gerald Jerome

Break the Walls Down (cont.).

Mr. Owers Mr. Edgar Payne
Mr. Mosenthal Mr. J. Henry
Mr. Jopling Mr. Clive Currie
Mr. Rawlings Mr. H. Templeton
Mr. Blakeney Mr. Geoffrey Goodhart
Mr. Achilles Mr. Arthur Towse
Mr. Priddle Mr. Roland K. Young
Mr. Harris Mr. Hampton Gordon
Mr. Bolton Mr. Bryan G. Powley
Other Creditors: Messrs. E. Warburton,
Geo. A. Fry, Hector Stuart, Stafford Miles.

—Savoy.

BRENDA, a drama, in three acts, by C. K. Allen. August 17.

Philip Tremayne ... Mr. Douglas Vigors
Graham Brooke.....Mr. R. C. Hammond
Rupert Lashwood....Mr. Ernest E Cassel
Sir Danvers Albright..Mr. Ernest Haines
Arthur Bassinghame

Mr. Wallace Evennett

Brenda Tremayne.....Miss Mona Limerick
Adela Brooke Miss Florence Saunders
Fraulein de la Wyck..Miss Annie Möller
Lucy Coppinger Miss Frances Waring
—Gaiety, Manchester.

BRER RABBIT AND MR. FOX, "musical frolic," by Mrs. Percy Dearmer, music by Martin Shaw. April 11. (Sixteen matinée performances.)

Persons Outside the Story.

Uncle Remus Mr. Frank G. Dunn
John Jesson Roy
Mary Joan Carr

Persons in the Story.

Mr. Kildee Mr. C. Haydn Coffin
Sindy Ann Miss Evelyn Althaus
Miss Meadows.....Miss Evangeline Hilliard
Miss Motts Miss Doris Hardy
Miss Lucy Miss Dorothy King
Miss Nancy Miss Davine St. Clair
Mr. Man Mr. Harry Alexander
Miss Janey Miss Doris Prosser
Dalsey Loo Miss Hilda Carter
Mr. Whipperswill....Mr. Ernest Bertram
Animals.

Brer Rabbit Fabla Drake
Brer Fox.....Mr. Stanley Roberts
Brer Bear Mr. Harry Hilliard
Brer Tarrypin.....Miss Cecily Skinner
Brer Bull Frog.....Mr. Harry Hilliard
Miss Goose Miss Dorothy Finlayson
Rabe Miss Ruth French
Moly Cottontail..Miss Beatrice Norledge
Bob Bunny Miss Eileen Winterton
Mr. Frog Roy Lilmar
King Deer Mr. Arthur Cleave
King Deer's Daughter Fay Lilmar
Mosquitos, Fireflies, and Frogs:—Misses
Marjorie Gifford, Ena Roberts, Naomi
Kaplan, Kitty Fitchie, and George
Rosetta.

—Little.

BRIDAL SUITE, THE, wedding night dialogue, by Seymour Hicks. August 24.

He Mr. Seymour Hicks
She Miss Gladys Cooper
The Its Miss Taverner
—Mr. J. C. Buckstone,
—London Coliseum.

BRIDE, THE, French comedy, in one scene, by William Hurlbut. August 24.

Maurice D'Aubac..Mr. Langhorne Burton
Raoul de Frayne Mr. Jack Hobbs
André Despard Mr. George Mallett
Alphonse D'Auville .. Mr. Lynn Harding
Carac de D'Aubac....Miss Mary O'Farrell
—Victoria Palace.

BRIDGE, THE, dramatic sketch in one act, by Louisa Helgers. October 26.

André Mr. Arthur Bachner
Lizette Miss Constance Bachner
Hans Müller Mr. Lionel Gadsden
—Bedford.

BRIEF, THE, one act play. December 7.

—Rehearsal.

BRITISH SOLDIER, A, drama, in seven scenes, by Kollo Balmain. September 28.

Dick Thornton Mr. John B. Shinton
Colonel Hardinge Mr. Norman Tracy
Matthew Kingsley .. Mr. H. Kenneth Barton
Sergeant Wilson

Mr. Butler Stanhope, Jun.
Stanton, alias Stohlberg

Mr. Beckett Bould
General Von Bleer

Mr. H. Kenneth Barton
Schmitz Mr. Dalton Bosher

Moser Mr. L. T. Chancer
Detective Wells

Mr. Butler Stanhope, Jun.
Adolphus Pilkins Mr. Bert Atherton

Bommoll Mr. Jack Bland

Jean Petit Garçon du Belge

Madge Kingsley Miss Poppy Lytton

Myra Rozen Miss Edna Ross

Margette Miss Kathryn Eckart

Una Kingsley Miss Ada M. Ryder

—Her Majesty's, Walsall.

BROADWAY JONES, farcical play, in four acts, by George M. Cohan. February 8. Transferred to the Lyceum April 8. Last performance (the 159th) June 20. (Originally produced in America at the Cohan Theatre, New York, September 23, 1912.)

Jackson Jones Mr. Seymour Hicks

Robert Wallace Mr. Thomas Meighan

Peter Pembroke Mr. William Lugg

Judge Spotswood Mr. J. C. Buckstone

Sam Spotswood Mr. Harry Lauri

Rankin Mr. Charles Lewin

Higgins Mr. John J. Hooker

Dave Mr. Stanley Perrett

First Footman Mr. Arthur Jenner

Second Footman Mr. Lewis Coker

Henry Hopper Mr. H. W. Kimber

Mr. Leary Mr. C. Siddons Kemble

Mrs. Gerard Miss Elizabeth Watson

Mrs. Spotswood Miss Adela Measor

Clara Spotswood Miss Zoë Gordon

Angélique Miss Constance Luttrell

Mamie Miss Joan Challis

Josie Richards Miss Ellaline Terriss

—Prince of Wales's.

BUBBLES (See COLONEL COBB OF THE RED HUSSARS).

BUCKET SHOP, THE, play, in four acts, by Frank Harris. (Produced by the Stage Society.) April 5.

Maquire Mr. James Skea

Leah Josephs Miss Gillian Scaife

John Gretton Mr. Norman McKeown

George Trevor Mr. P. Perceval Clark

Sir John Harrington .. Mr. H. B. Tabberer

Lady Britton Miss Frances Wetherall

Mrs. Wheelwright .. Mr. Matthew Boulton

Mrs. Longden Miss Annie Hill

Lord Frederick Athol .. Mr. Athol Stewart

Spencer Gretton .. Mr. Edmund S. Phelps

Irene Gretton Miss June Van Buskirk

Miss Dalby Miss Miele Maund

Kate Trevor Miss Vera Cunningham

Blake Hatton Mr. Lewis Coker

Stanley Williams .. Mr. J. Parish Robertson

Sergeant Jones Mr. Allan Jeayes

Official Receiver

Mr. C. Herbert Hewetson

—Aldwych.

BURGLAR, THE, one-act play, by Cecil D. G. Franklin. January 21.—London Pavilion.

BURLINGTON ARCADIAN, A, farcical sketch, in one scene, by Eric Blore. (July 13, Hippodrome, Manchester.) July 20.

Charlie Hyslop Mr. G. P. Huntley

City Gentleman Mr. George De Lara

Stranger Mr. Tom Tindall

—London Coliseum.

BUSINESS AS USUAL, revue, in eight scenes, by F. W. Mark and Albert P. de Courville, lyrics by F. W. Mark, music arranged by J. M. Glover, with special musical numbers by Herman E. Darewski, jun., and Elsa Maxwell. November 16.—London Hippodrome.

BUTLER, THE, sketch, by Norman P. Greig. July 27.

Gerald Kennerley, M.D.

Mr. R. Marius St. John

Sybil Kennerley Miss Elinor Foster

Merton Mr. James Hollingdale

—Putney Hippodrome.

BUYER FROM PITTSBURG, THE, sketch, presented by Caryl Wilbur. June 22.—South London.

BY JINGO, IF WE DO—! revue, in six scenes, by Arthur Wimperis and Hartley Carrick, music by Herman Finck, chorus business, dances, and ensembles arranged by Espinosa, stage production by Tom Reynolds. October 19.—Empire.

BY THE WAY, revue, in one scene, by Chris. Davis, music by Louis Hillier. February 2.

Mimmie Miss Daisy May

Archie Mr. Teddy Miles

Brine Mr. Jack Frost

Gorgonzola Mr. Gordon Lane

Huerta Mr. Henry Adnes

Ouiona Miss Ida Kahn

—Camberwell Empire.

BY THE WITCH HOLE, play, in one act, by George Dewhurst. May 12.

Esther Pendren Miss Eileen Thorndike

The Stranger Mr. David Kitchen

Josh Pendren Mr. J. H. Roberts

Agatha Dykill Miss Nina Henderson

Manuel Mr. George Dewhurst

—Royal, Preston.

CALCUTTA SWEEP, THE, one-act play, by Gladys M. Bruce. February 5.—London Pavilion.

CALL, THE, dramatic sketch, in one act, by Alice Maye Finney. November 30.

Joe Malony Mr. Valentine Roberts

Maria Malony Miss Una O'Connor

Brigid Casey Miss Sheila Clancy

—Royal, Dublin.

CALL OF THE SEA, THE, one-act play, by Jack Edwards. April 15.—Coliseum, Aberystwyth.

CALL TO ARMS, THE, episode, in two scenes. August 31.

Jack Hardy, Territorial. Mr. John Lawson

May Hardy Miss Lucile Sidney

Mary Hardy Miss Viola Page

Jimmy Hardy Mr. Ernest Gould

Mr. Wilkinson, J.F. Mr. J. S. Boon

—Camberwell Empire.

CAMPBELL OF KILMOHR, play, in one act, by J. A. Ferguson. March 23.

Mary Stuart Miss Agnes Lowson

Moray Cameron Miss Rita Thom

Dougal Stuart Mr. Nicholas Hannen

Captain Standeman .. Mr. N. N. Wimbush

Archibald Campbell .. Mr. W. S. Hartford

James Mackenzie

Mr. C. Stewart Robertson

—Royalty, Glasgow.

CANAVANS, THE, folk-history play, in three acts, by Lady Gregory. June 15.

The Widow Greely Miss Eithne Magee

The Widow Deeny .. Miss Kathleen Drago

Peter Canavan Mr. Arthur Sinclair

Antony Canavan Mr. Philip Guiry

Captain Headley .. Mr. Sidney J. Morgan

—Court.

CAN YOU BEAT THIS? revue, presented by Joe Collins. March 23.—Putney Hippodrome.

CAPRICE, one-act play, by Mrs. O. C. Greenway. March 11.—London Pavilion.

CAPRICE, A, new English version, by Rathmell Wilson, of Alfred de Musset's "Un Caprice," March 31.—Rehearsal.

CAPTAIN HAMILTON, V.C., patriotic playlet, in one scene, by Charles Baldwin. September 7.

Bobbie Hamilton Miss Evie Lynn
William Wall Mr. Ronald Bayne
—Camberwell Empire.

CAPTAIN OF INDUSTRY, A, one-act play, by William Magrie. April 22.—London Pavilion.

CARPENTER, THE, morality play, in three scenes, by the Rev. A. J. Waldron. March 30.

George Harris Mr. Basil Dyne
Tom Bowden Mr. Arthur Stratton
The Master Mr. Gordon Bailey
The Carpenter Mr. Frederic De Lara
Mrs. Bowden Miss Winifred Wing
Mary Bowden Miss Eileen Allen
—Empress.

CASE FOR CUPID, A, comedy ballet. April 4.—Court.

CASE OF JOHNNY WALKER, THE, sketch, in one scene, by Harry M. Vernon. July 27.

Inspector Tricky Ryan ..Mr. James Carew
Commissioner Wells Mr. Fred Withers
Bud Curran Mr. Alex Alves
"Monty" Trent Mr. H. V. Surrey
Johnny Walker Mr. Gerald Valentine
Sergeant Ward Mr. Archie Gordon
Clancy Mr. Percy Settle
Commissioner Melford .. Mr. E. H. Bowling
Commissioner Mitchell .. Mr. John Harvey
Crookie Reynolds Mr. Carey Ryan
Wise Eddie Mr. William Ford
—London Coliseum.

CASTLE OF FATE, THE, idyll, by Guy Lawrence. January 29.

Cattiva .. Mrs. Edith Waldemar-Leverson
Giovanni Miss F. Hunter Watts
Spirito Mr. Cyril Ashford
—Court.

CAT, THE, play, in one act, by Mary Livingstone. January 21.

Tom De Wain Mr. C. Wills Pearson
James Mr. C. Kirwan Sylvester
Mrs. Priscilla Primme
Miss Lily E. Alexander
Tabitha Feeline .. Miss Helen A. Hamilton
Kitty Feeline Miss Katharine S. New
Pussy Feeline Miss Jean C. Goudie
—City Road Hospital, F. C.

CE BON MONSIEUR ZOETEBECK, farcical comedy of Brussels life, in three acts, by Van Roy, Libeau, and Bajart. November 19.

Mme. Zoetebeck Mme. Dillis Beersmans
Charlotte Mlle. Dinha Valence
Marie Mlle. Ninon Dave
Mme. de Cabras Miss Daisy Thimm
Le Patissier Mlle. Jeanne Darbelle
Julien de Cabras M. Baert
Joseph Zoetebeck M. George Desplas
Geerezat Mr. Van Den Bosch
Jean M. Couvreur
Durandal M. D'Aye
Le Cocher M. Maréchal
Simon M. Evrard
Le Concierge M. le Pagliuan
Stikkelmans M. Petitveve
Charles Zoetebeck M. Libeau
—Criterion.

CHAOS, one act play, by Colin Fish. June 3.—London Pavilion.

C'EST BON! nineteen-scene Ba-Ta-Clan revue, by MM. Celval and Charley. February 23.—Middlesex.

CELANDINE'S SECRET, a play, in three acts, by Kitty Barne. (Produced by amateurs.) July 18.—Fairfield Court, Eastbourne.

CHARLEY'S AUNT. Brandon Thomas's play. Revival. December 21.—Prince of Wales's.

CHASE ME, revue in seven scenes, by John P. Harrington, music by Alec Hemley. March 30.—Islington Empire.

CHEER BOYS! CHEER! Revival of the drama in four acts, by Sir Augustus Harris, Cecil Raleigh, and Henry Hamilton. (September 19, 1895, Drury Lane.) October 17. Last performance (the 33rd) November 14.—Prince's.

CHOCOLATE SOLDIER, THE. Revival of the musical play, by Bernam and Jacobson. English version by Stanislaus Stange, music by Oscar Straus. (September 10, 1910, Lyric.) September 5. Last performance (the 56th) October 24.—Lyric.

CHOICE, THE. (Revised version of Kitty Ashton's one-act play, THE WAY OUT. December 4, 1913, Court.) March 20.—Cosmopolis.

CHOOZI (THE KNIFE), gipsy drama. March 22.—11, Regent St., W.

CHOOSING A HUSBAND, one-act comedy, by A. E. Cooper. October 5.
Peter Pooper Mr. Cecil G. Calvert
Mrs. Beagle Mrs. A. B. Tapping
Jimmy Longpole Mr. Herbert Lomas
Bill Bowes Mr. Charles Groves
Old Harry Mr. Ernest Haines
Jack Halfdeck Mr. Grendon Bentley
—Gaiety, Manchester.

CHORUS GIRLS, THE, sketch, in two scenes, by Harry Grattan, song and incidental music by Hermann Darewski. July 20.

Mr. Curwards Mr. Stanley Turnbull
Jepp Mr. Ken Worth
Carl Mozart Mr. W. T. Forde
Doris Graham Miss Marie Blanche
—Palladium.

CHOSEN BY THE PEOPLE, military drama, in eleven scenes, by E. A. Hill-Mitchelson. July 27.

Lieut. Platten Mr. E. A. Hill-Mitchelson
Prince Von Stettenheim

Mr. Arthur Robinson
Monk Tomaso Mr. George Grey
Corporal Tokaso Mr. Arthur Miller
Monk Flinn Mr. Robert Barton
Carl Hendrick Mr. Hall Howells
Demetri Mr. Herbert Staff
Alfonso Mr. Harry Glyn
Gonio Mr. W. H. Macready
Walter Pomroy Mr. Charles Mainly
Countess Devinski Miss Janet Hadgson
Susa Gilpin Miss Hebe Elms
June Pomroy Miss May Rawlinson
—Royal, South Shields.

CHRISTMAS PARTY, THE, two-act play for children, by Barry V. Jackson. January 10.

Christopher Mr. Christopher Frere
Evangeline Mr. Mattie Block
Nurse Mr. Rochelle Thomas
Santa Claus Mr. W. Ribton Haines
Fine Lady from Banbury Cross

Miss Margaret Chatwin
Cinderella Miss Cathleen Orford
Red Riding Hood Miss Minnie Suckling
Antony Rowley Mr. Ivor Barnard
Po-Peep Miss Cecily Byrne
Colonel MacMashit. Mr. John Dunn-Yarker
The Lady Clara Miss Irene Ashmore
Gollywog Miss E. Stuart Vinden
Salry Jane Miss Betty Pinchard
Jack in Box Mr. Thomas Foden
Dick Whittington Mr. Scott Sunderland
His Cat Mr. Dennis King
Robin Hood Mr. Felix Aylmer
Miss Muffet Miss Mary Raby
Mary-Mary Miss Hylda Spall
Old King Cole Mr. Noel Shammion
Punch Mr. Herbert Mason
Scaramouch Mr. John Darnley
Doctor Mr. Noel Shammion
Sambo Mr. E. Stuart Vinden
Constable Mr. Felix Aylmer

Christmas Party, The (cont.).

Jack Ketch Mr. W. Ribton Haines
 The Devil Mr. John Dunn-Yarker
 Toby Mr. Ivor Barnard
 Judy Miss Margaret Chatwin
 Pretty Polly Miss Frida Leslie
 Joey Mr. Scott Sunderland
 Showman Mr. Frank D. Cielow
 The Sandman Mr. Scott Sunderland
 —Repertory, Birmingham.

CIGARS, one-act play, by Florence E. Eastwick. January 21.—London Pavilion.

CINEMA STAR, THE, musical farcical comedy, in three acts, from the German of Georg Okonkowski and Julius Freund, the English version by Jack Hulbert, the lyrics from the German by Harry Graham, additional lyrics by Percy Greenbank, and music by Jean Gilbert. June 4. Last performance (the 109th), September 19.

Josiah Clutterbuck .. Mr. Lauri de Frece
 Victor de Bret Mr. Harry Welchman
 Billy Mr. Jack Hulbert
 Lord Wentworth .. Mr. H. V. Tollenache
 Freddy Mr. Lionel Rignold
 Crocker Mr. George Hestor
 Constable Mr. Ambrose Manning
 Cabby and Old Flower Woman
 Mr. George Elton

Head Waiter and Dr. Punnett

Mr. Sebastian Smith
 Mr. Phipps Mr. Edgar Stanmore
 Mr. Curwen Mr. Guy Buckland
 Louise Miss Dorothy Ward
 Cissie Miss Fay Compton
 Maud Miss Eveleen Florence
 Miss Emden Miss Violet Blythe
 Miss Harrod Miss Mollie Hanbury
 Miss Gibbs Miss Lillian Gilbert
 Miss Chalmers Miss Gwen Hughes
 Mrs. Clutterbuck Miss Susie Vaughan
 Phyllis Miss Cicely Courtneidge
 —Shaftesbury.

CLEVER ONES, THE, comedy, in three acts, by Alfred Sutro. April 23. Last performance (the 91st), July 11.

Wilfrid Callender .. Mr. Gerald du Maurier
 Peter Marable Mr. Edmund Gwenn
 David Effick Mr. E. Holman Clark
 Hannibal Pipkin Mr. A. E. Benedict
 Harold Marable Mr. Algernon West
 Thompson Mr. A. Harding Steerman
 Brown Mr. Talbot Homewood
 Martin Mr. Alan Trotter
 James Mr. G. C. Browne
 Rose Effick Miss Marie Löhr
 Doris Marable Miss Nina Sevensing
 Mrs. Marable (Irene)

Miss Florence Haydon
 Athene Settle Miss Margaret Watson
 Mrs. Small Miss Mary Brough
 —Wyndham's.

CLOCK, THE, one-act play, by Leon Pollock and Vincent Laurence. February 18.—London Pavilion.

CLOUDS, sketch, in one act, by Lady Kathleen Hastings. June 30.—Court.

COBBLER, THE, play, in one act, by A. Patrick Wilson. (April 13, Abbey, Dublin.) June 15.

A Cobbler Mr. A. Patrick Wilson
 A Ploughman Mr. Sydney J. Morgan
 A Farmer Mr. H. E. Hutchinson
 A Village Gossip Miss Kathleen Drago
 A Schoolmaster Mr. Philip Guiry
 A Schoolboy Mr. Felix Hughes
 —Court.

COBWEB, THE, historical Irish drama, in one act, by F. Jay. October 13

Secretary Cooke Mr. Arthur Sinclair
 Eustace Hyme Mr. Philip Guiry
 Leonard MacNally Mr. Sean Connolly
 Dr. Trevor Mr. Eric Gorman
 Slippoon Mr. H. E. Hutchinson

Cobweb, The (cont.)

Pinlock Mr. Michael Conniffe
 Kate Caragher Miss Eithne Magee
 —Abbey, Dublin.

COCKYOLLY BIRD, THE, adventure, by Mrs. Percy Dearmer, music by Martin Shaw. January 1 (Children's Theatre). Revived for a series of *matinées* at the Little on December 26.

REAL PEOPLE.

Kit Fay Lilmar
 Lavinia Irls Miller
 Miss Brown Miss Margaret Watson
 Mother Miss Henrietta Watson
 Mrs. Prim Miss Marian Bird
 Mrs. Prue Miss Marion Turner

TOYS.

Jum Jum Elsie Grenville
 The Cockyolly Bird ... Dorothy Manville
 Little Edward Roy Lilmar
 Noah Dorothy Finlayson
 Mrs. Noah Biddy Thompson

ANIMALS.

Polar Bear Charlie Thomas
 Land Crab Fabia Drake

JAPANESE.

Kissoo (afterwards (Phoebe) .. Doris Prosser
 Koo Koo Ruth French
 Li Koo Joan Carr
 Chee Ki Peter Shaw

PLEASANT CANNIBALS.

The Cannibal King ... Mr. Henry Le Grand
 The Cannibal A.D.C. Roy Lilmar
 The Cannibal Private Secretary

Michael Elland

Jesson Roy

The Band { Sebastian Shaw
 —Court.

COLLECTION WILL BE MADE, A, farce, in one act, by Arthur Eckersley. July 15.
 The Rev. Cuthbert Cheese

Mr. Guy Newall
 Count Martel Mr. Norman Loring
 Paul Roget Mr. Archibald Forbes
 Colonel Anstruther Mr. Horton Cooper
 Proprietor of Fotel .. Mr. John Alexander
 Waiter Mr. Cyril Derington Turner
 Mrs. Anstruther Miss Lillian Cavanagh
 —Garrick.

COLONEL COBB, OF THE RED HUSSARS, sketch, in five scenes, invented and produced by Joe Peterman, music by Leslie Stuart, book by Lauri Wylie and Alfred Parker, lyrics by George Arthurs (based upon a revue entitled *Bubbles*, produced at the New, Northampton, April 27). October 12.—Kilburn Empire.

COMEDY OF THE MAN WHO MARRIED A DUMB WIFE, THE, in two acts, by Anatole France, translated by Ashley Dukes. (Produced by the Stage Society.) February 15.

Gilles De Boiscourtier .. Mr. Geoff. Douglas
 Alizon Miss Sheila Camden
 Master Adam Fumée Mr. A. S. Homewood
 Léonard Botal Mr. J. Rudge Harding
 Catherine Botal Miss Maire O'Neill
 A Blind Man Mr. J. Bowater Vernon
 Simon Colline Mr. Edward Rigby
 Jean Maugier Mr. Bialoi Holloway
 Seraphin Dulaurier .. Mr. P. Gedze Twyman
 Mlle. de la Garandière .. Miss Joan Bennett
 Lackey Mr. Charles Maunsell
 —Haymarket.

COMMITTEE, THE, one-act comedy, by D. T. Davies. April 15.—Coliseum, Aberystwyth.

COMPENSATION, play, in four acts, by "Felix North." June 9.

Colonel Sir Archibald Ayton, V.C.
 Mr. H. A. Saintsbury
 Miss Constance Ayton ... Miss Dora Harker
 Barton Mr. W. T. Russell
 James Christie Mr. J. W. Macdonald
 Andrew Forbes Mr. Gordon Harker
 Lady Coverdale Miss Frances Dillon

Compensation (cont.).

Hon. Thomas Burmester, M.P., Mr. F. Lewis
 Charles Stanton.....Mr. Percy Goodyer
 Victor Commons.....Mr. Cowley Wright
 Jonas K. Hoggins.....Mr. Littledale Power
 Mrs. Hoggins.....Miss Irene Moncreiff
 Miss Penelope M. Hoggins
 Miss Dorothea Desmond
 —Court.

COMPATRIOTS, one-act play, by Major T.
 MacGregor Greer. January 15.
 Captain Hardmann.....Mr. R. Carfax Bayley
 General Paolo.....Mr. Charles Howe
 Marie Paolo.....Miss Eleanor Delaport
 Sergeant.....Mr. Ernest Stern
 Captain Stirling, D.S.O.....Mr. Arthur Lindo
 Escort { Mr. Arthur Rainbott
 Mr. Tom Bryant
 —Court.

COMPENSATING OF MAISIE, THE, comedy,
 in three scenes, by Fred Davenport. Feb-
 ruary 6.—St. Barnabas Hall, Southampton.

COMPLAINTS, one-act comedy, by Ernest
 Hutchinson. October 26.
 Mr. Hartley.....Mr. Grendon Bentley
 Jane.....Miss Christie Laws
 Councillor Ashcroft.....Mr. Charles Bibby
 Will Walter.....Mr. Ernest Haines
 Maggie O'Sams.....Miss Alice Calvert
 Young 'Arry.....Mr. Douglas Johnstone
 Owd Charley.....Mr. Herbert Lomas
 Eli.....Mr. Charles Groves
 —Gaiety, Manchester.

COMPLEAT ANGLER, THE, play, in one act,
 by Arthur Scott Craven and J. D. Beres-
 ford (Hippodrome, Manchester, June 29).
 July 13.

Hon. Wylle Walton.....Mr. Charles Hawtrey
 Patience.....Miss Doris Lytton
 —London Coliseum.

CONSARNIN' SAIREY 'UGGINS, one-act farce,
 by Wilfrid Blair (Gaiety, Manchester,
 February 16). January 1.
 Sarah Huggins.....Miss Muriel Pope
 Henry Simpson.....Mr. Leonard Mudie
 George Hubbard.....Mr. Percy Foster
 Bill Blossom.....Mr. Herbert Lomas
 —Coronet.

CONSEQUENCES, comedy, in three acts, by
 H. F. Rubinstein. (February 9, Gaiety,
 Manchester.) May 4.

Rosalind Collins.....Miss Marie Royter
 Freddie Fincham.....Mr. Leonard Mudie
 Mrs. Collins.....Miss Hilda Bruce-Potter
 Mr. Collins.....Mr. Percy Foster
 Benjamin Lipski.....Mr. Charles Bibby
 Bernard Lipski.....Mr. Horace Braham
 Gladys Lipski.....Miss Muriel Pope
 Mr. Lipski.....Mr. Herbert Lomas
 Mrs. Lipski.....Mrs. A. B. Tapping
 —Coronet.

CONTEMPTIBLE LITTLE ARMY, THE, in
 one act, written and produced by Leslie
 Stiles. December 14.
 Henriette Bloys.....Miss Janet Alexander
 Capt. Von Arnheim.....Mr. Raymond Wood
 Oberst-Leutnant Stein

Mr. Charles St. John
 Lieutenant Krupp.....Mr. Tomas Cot
 Sergeant Carrick.....Mr. M. Ascot
 Private T. Atkins

Mr. Lauderdale Maitland
 —Surrey.

CONVERSION OF AUNT SARAH, THE, play,
 in one act, by Robert G. Webster. Feb-
 ruary 12.—Court.

COQ D'OR, LE, opera, in three tableaux, by
 N. Rimsky-Korsakow, dances and groups
 arranged and composed by M. Michel
 Fokine, scenery and costumes by Mlle.
 Nathalie Gontcharova. June 15.

Coq D'Or, Le (cont.).

CHOREGRAPHIC		VOCAL CAST.
CHARACTERS.	CAST.	
The Queen of Mme. Tamar	Mme. Dobrow-	
Shemakhan	Karsavina	oi-ka
Amelia (the Royal Housekeeper)	Mme. Jezier-	Mme. Petrenko
The Golden Cockerel	ska	
King Dodon	M. Adolphe	M. Basile Petroff
The Astrologer	M. Cecchetti	M. Altchewsky
General Poikan	M. Kowalski	M. Beilanne
Guidone	M. Serge	
Airoue	Grigorieff	
	M. Max	
	Frohman	

Chorus of the Imperial Opera House, Moscow
 —Drury Lane.

CORSICAN BOY, A, one-act play, by Alfred
 Harris. June 17.—London Pavilion.

COST, THE, "play of the moment," in four
 acts, by F. Temple Thurston. October 13.
 Last performance (the 20th), October 30.
 Samuel Woodhouse.....Mr. Frederick Ross
 John Woodhouse.....Mr. Owen Nares
 Percy Woodhouse.....Mr. Jack Hobbs
 Lionel Woodhouse.....Mr. Hayford Hobbs
 Dorothy Woodhouse.....Miss Dora Harker
 Mabel Woodhouse

Miss Dorothea Desmond
 Katharine Woodhouse.....Miss Agnes Glynn
 Mrs. Woodhouse.....Miss Mary Korke
 Judith Woodhouse.....Miss Barbara Everest
 Mrs. Pinhouse.....Miss Hannah Jones
 Moffat.....Miss Gladys Preston
 Major Paget.....Mr. Athol Stewart
 Tradesman.....Mr. Val Gurney
 —Vaudeville.

COTTESMORE PLANS, THE, one-act play,
 by Henry P. Hardcastle. June 17.—London
 Pavilion.

COUNTRY GIRL, A, revival of the musi-
 cal play by J. T. Tanner and Lionel
 Monckton. (January 18, 1902, Daly's.)
 October 28.—Daly's.

COWARD, THE, sketch, by Horace Hunter.
 November 30.—Finsbury Park Empire.

CRICKET ON THE HEARTH, THE, opera, by
 Sir Alexander Mackenzie. June 6.—Royal
 Academy of Music.

CROSSING, THE, drama, in one act, by Con
 O'Leary. September 23.

William Fenton.....Mr. Arthur Sinclair
 Thomas Fenton.....Mr. Fred O'Donovan
 Mary the Roads.....Miss Nora Desmond
 Matthew the Rhymes.....Mr. J. M. Kerrigan
 —Abbey, Dublin.

CROOK, THE, sketch, in one act, by J. G.
 Brandon. July 20.—Bedford.

CUSTODY OF THE CHILD, THE, drama, by
 Henrietta Schrier and Lodge-Percy. (April
 13, Hippodrome, Huddersfield.) October 12.
 John Christian.....Mr. Lodge-Percy
 Major Geoffrey Tremayne.....Mr. Sibley Hicks
 Jack Storm.....Mr. T. Constantine
 Hon. Horace Hottash.....Mr. E. H. Jordan
 Bill Blither.....Mr. J. W. Wilkinson
 Eli Mustapha.....Mr. T. Gautier
 Inspector Meredith.....Mr. G. Dixon
 P.C. Forest.....Mr. J. Dyson
 Francis.....Mr. A. Saromy
 Lady Delilah Benson.....Miss H. Burleigh
 Beryl Storm.....Miss Maude Granger
 Susie.....Miss D. Hicks
 Angel Christian.....Miss B. Cross
 Mary Christian.....Miss H. Schrier
 —Royal, Stratford.

DAGGER DANCE OF PESHAWUR, THE,
 sketch, written and composed by Winifred
 Mulrone. July 13.

Captain Brian Courtney

Mr. Lionel D'Aragon

Dagger Dance of Peshawur, The (cont.).

Hon. Arthur Sinclair .. Mr. Leslie Graham
Lieut. Tommy Street.. Mr. Herbert Wynne
Ram Chunda

Mr. R. D. Williams Thompson

Ruckma Miss Winifred Mulroney
—Balham Hippodrome.

DAMAGED GOODS (Brieux's *Les Avariés*),
English translation by John Pollock.
February 16.

The Doctor Mr. Fisher White
George Dupont Mr. Owen Roughtwood
Henriette Miss Helen Brown
Madame Dupont Miss Ruth Mackay
A Maid Miss Lester-Jones
The Nurse Miss Barbara Everest
A Medical Student .. Mr. Frank Thorndike
M. Loches Mr. Clifton Alderson
A Woman Miss Hilda Sims
A Man Mr. Hubert Willis
A Girl Miss Grace Croft
—Little.

DAMAGES, play, in one act, by A. Von
Herder. February 8.—Rehearsal.**DAMAGES**, £10,000, farcical comedy, in one
act, by Percy Fendall. April 6.

The Judge Mr. Frank Ellis
Mr. Sovett, K.C. Mr. Alexander Bradley
Mr. Juggins Mr. Geoffrey Guise
Gruodon Mr. Eric Miller
Lucy Rosefelt Miss Florrie Groves
Amy Spangfield Miss Mary Neil
—Metropolitan.

DAME AUX CAMELIAS, LA. Revival of the
play, by Alexandre Dumas *fits*, by Mme.
Lydia Yavorska. June 22. (Twenty-two
performances given).—Scala.**DANCE OF DEATH, THE** (DER KUH-
REIGEN), opera, in four acts, by Richard
Batka, English version by Romualdo
Sapio. Music by Wilhelm Kienzl.
(January 23, Kelly's, Liverpool. July 13,
Prince of Wales's.) May 11.

Primus Thaller Mr. Frank Christian
Favart Mr. Charles Moorhouse
Marquis Massimelle Mr. Harry Brindle
The King (Louis XVI.) ... Mr. R. Cliffe
Captain Bravole Mr. F. Davies
Dursal Mr. H. Dunkerley
Doris Miss W. Burns
Cleo Miss E. Penville
Marquise Blancheffeur Massimelle

Mme. Fanny Moody
—Borough

DANGEROUS AGE, THE, play, in three acts,
by H. V. Esmond. (Originally produced
at the Lyceum, Edinburgh, as **THE DEAR**

FOOL, on December 4, 1913.) May 5. Fast
performance (the 68th), July 3.
Betty Dunbar Miss Eva Moore
Bill Master Reginald Grasdorff
Jack Master Roy Royston
Ethel Miss Estelle Despa
Mrs. Hunter Miss Constance Groves
Mary Miss Kitty Lofting
Dolly Palgrave Miss Sybil Westmacott
Marquis of Murdon .. Mr. Leslie J. Banks
Dr. Wade Mr. G. Dickson-Kenwin
Effingham Mr. Ernest Cresfan
Sir Egbert Englefield .. Mr. H. V. Esmond
—Vaudeville.

DAPHNE WRITES A NOVEL, one-act play,
by Mary Plowman. January 15.—Court.**DAPHNIS ET CHLOE**, first performance in
England of Maurice Ravel and Michel
Fokine's charming ballet in one act and
three tableaux. June 9.—Drury Lane.**DANCING MASTER, THE**, revised version of
the ballet divertissement, in one tableau,
by C. Wilhelm, music by Cuthbert Clarke.
February 23.

M. Pirouette Espinosa
Célestine Miss Flo Martell

Dancing Master, The (cont.).

Armand Mr. H. Edwards
Mlle. Rosita Miss C. Walter
Mlle. Lutine Miss Adele Irene
The Baron Salomon .. Mr. Laurie Hunter
Rafael Mr. J. Hart
Coulisse Miss L. Osmond
La Brosse Mr. B. Ford
Signor Pésante Mr. C. Jamieson
Chevalet Mr. C. Perkins
Friends of the Baron

Messrs. Turnbull and Winter

Mme. Lafleur Miss E. Shepherd
Mlle. Mimi Lafleur Miss Phyllis Bedells
—Empire.

DARK HOUR, THE, comedy, in one act, by
R. A. Christie. September 9.

William Finlay Mr. J. M. Kerrigan
Jane Finlay Miss Nora Desmond
Samuel James Mr. H. E. Hutchinson
Willie Davis Mr. Philip Guiry
Mary Davis Miss Eithne Magee
Rachel McDowell .. Miss Ann Coppinger
Wandering Danny .. Mr. Sydney J. Morgan
—Abbey, Dublin.

DARLING OF THE GODS, THE, revival of
David Belasco and John Luther Long's
Japanese play, in five acts (December 28,
1903, His Majesty's). January 17. Last
performance (the 81st) March 28.

Zakkuri Sir Herbert Tree
Kara Mr. George Relph
Saigon Mr. Henry Vibart
Tanda-Tanji Mr. Percy Goodyer
Hassebe Soyemon Mr. Syril Sworder
Shushoo Mr. J. William Mollison
Inu Mr. Philip Merrivale
Kato Mr. A. E. George
Kugo Mr. Philip Oldham
Migaku Mr. B. Hudson
Kojin Mr. Victor M. Lewisohn
Ato Mr. Alexander Sarner
Tcho Mr. R. Stuart Marshall
Taro Mr. J. Anthony Snaith
The Imperial Messenger

Mr. L. B. Hurley

Crier of the Night Hours

Mr. Laurence Sterner

It Mr. A. E. Burtie
Banza Mr. Henry Morrell
Nagoya Mr. Arthur Martin
Tori Mr. A. Houghton Goddard
Korin Mr. A. Lubimoff
Bento Mr. Alfred Saunders
A Runner Mr. A. Nicholson Tucker
A Herald Mr. M. D. Stewart
Yo-San Miss Marie Löhr
Setsu Miss Irene Clarke
Rosy Sky Miss Lucy Wilson
Niji-Onna Miss Susie Wata
Kaede Miss Stella St Audrie
Madam Asami Miss Frances Torrens
Nu Miss Isabel Jeans
—His Majesty's.

DAUGHTERS OF ISHMAEL, drama, in six
episodes, by A. D'Este-Scott, based on the
novel of the same name, by Reginald
Wright Kauffman. (Produced by the
Pioneer Players.) March 1.

Mrs. Denbigh Miss Cathleen Nesbitt
Sallie Miss Doris Rolph
Mary Miss Marjorie Patterson
Owen Denbigh Mr. Charles Coleman
Max Crossman Mr. Raymond Lauzerte
Evelyn Miss Margaret Drew
Lizzie Miss Jane Comfort
Cassie Miss Vivienne Whitaker
Wesley Dyker Mr. Harvey Braban
Rose Legere Miss Janette Steer
Larry Mr. Warburton Gamble
Mrs. Mason Miss Di Forbes
Miss Pike Miss Eleanor Elder
Hermann Hoffman .. Mr. Geoffrey Goodhart
Marion Lennox Miss Olive Noble
Boy Master Linnett

Daughters of Ishmael (cont.).

Thomas Austin Mr. Gordon McLeod
 Bennit Mr. Charles Maunsell
 A Passer-by Mr. Ben Webster
 King's Hall, W.C.

DAVID COPPERFIELD, a version of Charles Dickens's novel, in four acts and twelve scenes, by Louis N. Parker. (Produced in New York as "The Highway of Life," at Wallacks, October 26, 1914.) December 24.
 Wilkins Micawber Sir Herbert Tree
 David Copperfield Mr. Owen Nares
 James Steerforth Mr. Basil Gill
 Tommy Traddles Mr. Deering Wells
 Uriah Heep.....Mr. Charles Quatermaine
 Dan'l Peggotty Sir Herbert Tree
 Ham Mr. Frederick Ross
 Mr. Dick Mr. Nigel Playfair
 Littimer Mr. W. Gayer Mackay
 A Waiter Mr. Roy Byford
 First Old Fogey .. Mr. J. William Mollison
 Second Old Fogey Mr. Henry Byatt
 Third Old Fogey Mr. Julian Cross
 A Sailor Mr. W. J. Kemp
 Agnes Wickfield Miss Evelyn Millard
 Little Emily Miss Jessie Winter
 Betsey Trotwood Miss Agnes Thomas
 Mrs. Micawber Miss Sydney Fairbrother
 Clara Peggotty Miss Mary Brough
 Mrs. Gummidge Miss Ada King
 Mrs. Heep .. Miss Rosamund Mayne-Young
 Martha Endell Miss Mary Clare
 Mrs. Crupp Miss Stella St. Audrie
 The Young Gal Miss Sybil Sparkes
 Janet Miss Maude Phillips
 —His Majesty's—

DAVID MAHONY, comedy of West Cork country life, in three acts, by Victor O'D. Power. January 29.

David Mahony Mr. H. E. Hutchinson
 Flurry Mahony Mr. Philip Guiry
 Norrie Burke Miss Eithne Magee
 Peggy Hegarty Miss Kathleen Drago
 The Widow Mahony .. Miss Nora Desmond
 —Abbey, Dublin.

DAY, THE, War sketch, by Leslie Stiles, incidental music by Hermann E. Darewski.—September 7.

Mary Frobisher Miss Ruth Maitland
 "William Brown" Mr. Frank Collins
 Postman George Mr. Arnold Lucy
 Jack Frobisher Mr. Leslie Stiles
 —East Ham Palace.

DAYLIGHT ROBBERY, A, musical extravaganza, in three scenes, by J. H. Price, Arthur Rose, and Worton David. August 24.—Batham Hippodrome.

DAYS OF ENGLAND'S DANGER, THE, play, in five scenes, by Arthur Shirley. September 14.

Jack Lander Mr. Edward Dunstan
 Jock McKay Mr. John Davidson
 Felix O'Dowd Mr. Frank Caffrey
 Ben Cockroft Mr. Chas. Townsend
 David Ap'Recess }
 Captain Storkley .. } Mr. Cecil Ravenswood
 Bertie Woodbine Mr. Francis James
 Joe Wiling }
 Admiral Barrington } Mr. E. D. Allen
 Scara Mr. Ernest W. Parr
 Mrs. Scara Miss Florence Dalton
 Mary Orchardson.. Miss F. Melrose Millett
 Clara Niffits Miss Emmie Edingale
 Nancy Pepperel Miss Laurie O'Neill
 —Royal, Liverpool.

DENTAL INSTITUTE, THE, first London production of the Karno sketch. October 12.—Finsbury Park Empire.

DEVIL-MAY-CARE, drama, in ten scenes, by J. A. Campbell. April 13.
 Lieut. Jack Ridgeway..Mr. Cyril Griffiths
 Joseph Klink Mr. Ellis J. Preston
 Stanley Raider .. Mr. Charlton Hutchinson

Devil-May-Care (cont.).

Umtali Mr. R. F. Symons
 Goliath Twig Mr. Tony Snape
 Stephen Rolstone Mr. Gordon Robey
 General Hambledon .. Mr. Louis Weston
 Robert Singleton Mr. Chas. Milne
 Lieut. Dick Rossiter .. Mr. Sidney Pearson
 Lieut. St. Maur Grosvenor

Mr. C. A. Fairfax
 Lieut. Francis Howard..Mr. Hubert Malim
 Hotel Porter Mr. Robert Alnwick
 Zedekiah Mr. Reg. Addison
 Chaka Mr. R. Hall
 Mopo Mr. H. Craske
 Helen Sturgess Miss Amy Venimore
 Rosa Miss Beatrice Annersley
 Peggy Darling .. Miss Gladys Ford Howitt
 —Junction, Manchester.

DEVIL'S STAR, THE, play, in four scenes, by F. J. Newbould. October 19.

Fred Fawthrop Mr. Herbert Lomas
 Lizzie Fawthrop Miss Hilda Bruce-Potter
 Lord Millbank Mr. Grendon Bentley
 Mr. Porritt Mr. Charles Groves
 —Gaiety, Manchester.

DEVIL'S WORLD, THE, one-act play, by Tom Gallon. October 11.—Little.

DIDO AND ENEAS, abridged version of a tragedy, in four acts, by A. Von Herder (produced by the Drama Society). May 26.

Queen of Carthage Miss Edyth Olive
 Hannah Miss Rita Spontini
 Barce Mme. Marie Vantini
 High Priestess of Ashtoreth

Miss Rose Yule
 Eneas Mr. Shayle Gardner
 Cloan Miss Joan Carr
 Gloanthus Mr. Reginald Denham
 Sergestus Mr. Alexander Rivers
 Jarbas Mr. Rathmell Wilson
 Btilas Mr. Sidney Bland
 Abd Melkarth Mr. Gilbert Hudson
 A Young Priest Mr. Reginald Denham
 Attendants on Dido:—Misses Dorothy
 Dacre, Juana Hudson, Kitty Selba
 Attendant Priests:—Messrs. Franklyn
 Walford, Douglas Buchanan
 —Ambassadors.

DINNER TOGETHER, comedy, in one act, by Stuart G. Anderson and Percival C. West. March 26.

Edgar Bannister Mr. Athol Stewart
 Fitty Bannister Miss Jean Cavendish
 Lena Johnson Miss Eileen Moynieux
 Sarah Miss Annesley Wise
 —Victoria Palace.

DISTRICT VISITOR, THE, a satire on Maeterlinck's THE BLUE BIRD, by the late Richard Middleton. March 5.

Dorothy Miss Edyth Olive
 Philip Mr. Frank Randall
 The District Visitor...Mr. Arthur Applin
 —Court.

DO IT NOW, farcical musical comedy in three scenes, by Leonard F. Dufell, music by Carlisle and Wellmon. June 1.—Wood Green Empire.

DOORSTEPS, one act play, by E. Henry Edwards. August 3.—Euston.

DOUBLE MYSTERY, THE, drama, in four acts, adapted by José G. Levy, from Henry de Gorsse and Louis Forest's LE PROCUREUR HALLERS. (June 12, Royal, Manchester.) October 14. Last performance (the 97th), January 2, 1915.

Judge Hallers.....Mr. Arthur Bouchier
 Bunzl Mr. W. S. Hartford
 Max Duquesne Mr. Roland Pertwee
 Dr. Ferrier Mr. A. E. George
 Joseph Mr. S. Christopherson
 Heldeg Mr. Herbert Bunston
 Police Sergeant ..Mr. Clifford Heatherley

Double Mystery, The (cont.).

Poulard Mr. Thomas Sydney
 Charlier Mr. Ray Raymond
 Picard Mr. Balliol Holloway
 Merlin Mr. Christopher Steele
 Jaquot Mr. Cyril Swarzer
 Pierre Mr. Osmond Willson
 Fritz Mr. Claude Edmonds
 Itzig Belinski Mr. H. S. Williams
 Louise Miss Mary Dibley
 Marie Miss Edie Saxe
 Yvonne Miss K. Bingham Hall
 Suzanne Miss E. Bingham Hall
 Sonia Miss Mina Leonesi
 Elise Miss Betty Linley
 Roucha La Rouge Miss Violet Vanbrugh
 —Garrick.

DON'T CRUSH, revue in three scenes, by Sidney Dooley, music by George Ess. (March 2, Hippodrome, Boscombe.) May 11.—Balham Hippodrome.

DOUBT, THE, one act play. November 26.—Empire.

DORA'S DOZE, "musical slumber in seven nightmares," dialogue and lyrics by George Arthurs, music by Louis A. Hirsch, devised and produced by Ned Wayburn. July 6.—Palladium.

DRAKE, revival of Louis N. Parker's patriotic spectacular play, in three acts. August 19. Last performance (the 94th) November 11. Miss Evelyn Millard took up the part of Queen Elizabeth after the first few performances.)

Francis Drake Sir Herbert Tree
 Queen Elizabeth Miss Phyllis Neilson-Terry
 Lord Burleigh Mr. Arthur Whitby
 Lord Howard of Effingham

Mr. J. W. Mollison
 Christopher Hatten Mr. Rohan Clensy
 Sir Walter Raleigh Mr. Sidney Denton
 John Doughty Mr. Charles Quartermaine
 Thomas Doughty Mr. Philip Merivale
 Don Guerau D'Espes

Mr. W. Gayer Mackay
 Don Pedro Zublaun Mr. Algernon Greig
 Don Bernardino de Mendoza

Mr. Digby Strous
 Don Pedro de Valdez

Mr. Dennis Wyndham
 Sir George Sydenham Mr. Henry Morrell
 Le Sieur de Marchaumont

Mr. Arthur V. Webster
 Sir John Hawkins Mr. Julian Cross
 Martin Frobisher Mr. Will Jaxone
 John Wynter Mr. Alexander Sarnier
 John Chester Mr. Vernon Crabtree
 Captain John Thomas

Mr. Frederick James
 Thomas Fenner Mr. George F. Weir
 Tom Moone Mr. Murray Carson
 Gregory Mr. Henry Byatt
 Brewer Mr. Charles Doran
 Lady Lennox Miss Rosamond Mayne-Young
 Mother Moone Miss Mary Brough
 Bright Mr. Roy Byford
 Fleming Mr. Howard Rose
 Rev. Francis Fletcher Mr. Ben Field
 Pedro Mr. A. B. Imeson
 Diego Mr. Deering Wells
 Mr. Vicary Mr. A. Houghton Goddard
 Mr. Charles Mr. W. J. Kemp
 Mr. Caube Mr. Mark Nicholls
 Cooke Mr. Leslie Ryecroft
 William Hawkins Mr. James Stewart
 Yole Mr. Stanley B. Marsh
 Potter Mr. Archibald Forbes
 Bewes Mr. Charles Bishop
 Doidge Mr. William Pringle
 Menhennick Mr. D. N. Jensen
 Beckerleg Mr. Dan Seymour
 Courtenay Mr. Arthur Chicken
 Haberdasher Mr. A. Thornley

Drake (cont.).

Pikeman Mr. George Laundry
 Ballardmonger Mr. A. Dewer
 Dame Sydenham Miss Stella St. Audrie
 Elizabeth Sydenham
 Miss Amy Brandon-Thomas
 —His Majesty's.

DREAM OF ANNIE BROWN, THE, one-act play by Flora Hayter.—June 5.—Arts Centre.

DRESSER, THE, comedy episode, in one scene. July 6.

Lord Mount Stoppit Mr. Fred A. Ellis
 Harry Lemere Mr. Gordon Ashard
 Herbert Mr. Albert V. Mitchell
 Dainty Daisy Dingle Miss Florence Maye
 Gertie Groggins Miss Doreen O'Connor
 —Collins's.

DRIVEN, play, in four acts, by E. Temple Thurston. June 17. Last performance (the 60th) August 8.

J. N. Staffurth, M.P.
 Mr. C. Aubrey Smith
 Captain Furness Mr. Owen Nares
 Sir William Medlicott, M.D.

Mr. E. Lyall Swete
 A. F. Maudslay, M.D. Mr. Cyril Harcourt
 Passby-Evans, M.D. Mr. John Howell
 Usher Mr. Reginald Bach
 Diana Staffurth Miss Alexandra Carlisle
 Barbara Cullen Miss Ruth Mackay
 Holton Miss Constance Connelly
 A Maid Miss Maud E. Bell
 —Haymarket.

DROPPING THE BABY, play, in one act, by Harold Chapin. February 12.

Zee Ol Mr. Horton Cooper
 Nan Tu Mr. Maurice Elvey
 Cheekoo Mr. Norman Loring
 Dath Mr. Henry Ludlow
 Nali Miss Lilian Cavanagh
 Doo Oy Miss Beatrice Yaldwyn
 Taeera Miss Nancy Monro
 —Playhouse.

DUCHESS OF SUDS, THE, romantic play, in four acts, by Miriam Michelson. June 8.

Philip II. Mr. Horace Hodges
 Duke of Fodor Mr. Fred Terry
 Marquis Ramon Iriarte

Mr. R. Easton Pickering
 Count Edgon Mr. Belenden Clarke
 Senor Bernardo de Alderete

Mr. Leslie Gordon
 Father Julian Mr. E. Pardoe Woodman
 Admiral Agramonta y Lionaz

Mr. Geo. Dudley
 General Diego de Quesada

Mr. James Carter-Edwards
 Capt. Bustamenta Mr. Alfred Kendrick
 Lieut. Las Casas Mr. Dennis Wyndham
 Soldier Mr. Charles Hartopp
 Servant Mr. Eric Snowden
 Hille Miss Winifred Rae
 Gabrielle Miss Pearl Gardner
 Countess Edgon Miss Lizette Cardoze
 Senora Loinaz Miss Lloyd Desmond
 Senora Quesada Miss Dorothy Davis
 Barbara Miss Violet Farebrother
 Ladies:—Misses Cawder, Brodie, Maitland, Garrett, Christie, Sharratt, and Colson.

Officers:—Messrs. Francis, Finch, Oliver-Smith, Terran, and Renton.

—Royal, Brighton.

DUEL, THE, dramatic episode, adapted from a story of Guy de Maupassant. (Produced by the Pioneer Players.) June 21. Vicomte de Signoles

Mr. E. Harcourt-Williams
 Colonel Bourdin Mr. Frederick Lloyd
 Jean Mr. Dennis Wyndham
 —Little.

DUKE OF KILLIECRANKIE, THE, revival of the romantic farce, in three acts, by Robert Marshall. (January 20, 1904, Criterion.) (Transferred to Garrick, July 4. Last performance (the 51st), July 17.) June 3.

Ian Douglas MacBayne
Mr. W. Graham Browne
Mr. Henry Pitt-Welby, M.P.

Mr. Weedon Grossmith
Mr. Ambrose Hicks .. Mr. Norman Loring
Alexander MacBayne .. Mr. John Kelt
Butler .. Mr. Horton Cooper
Footman .. Mr. Cyril Derington Turner
Mrs. Mulholland .. Miss Marie Illington
Mrs. MacBayne .. Miss Florence Harwood
Countess of Pangbourne

Miss Kate Serjeantson
Lady Henrietta Addison

Miss Marie Tempest

—Playhouse.

DUSK, dream episode, by Robert Vansittart, music by Edward Jones. April 24.

The Child Bride .. Miss Alice Bowes
The Sardar .. Mr. Shayle Gardner
The Ferengi .. Mr. Roland Pertwee
The Slave Philosopher .. Mr. Fred Lewis
A Eunuch .. Mr. Miles Malleon
A Sanger .. Mr. Montague Syrett
A Dancer .. Miss Muriel Gibb
A Messenger .. Mr. A. E. Walker
Master of Ceremonies .. Mr. Arthur Bachner
Warriors and Attendants .. Mr. Roderick King, Mr. George Ronald, and
Misses Alice Leigh, Brenda Montesole,
Connie Dene, Sylvia Faussett-Baker.

—Little.

DYING TO LIVE, comedy, in three acts, by Mary Stafford Smith, adapted from a story by Leslie Vyner. July 13.

James Dobbin .. Mr. Dan Mining
Amelia Dobbin .. Miss Mary Stafford Smith
John Willie Dobbin .. Mr. Leslie Vyner
Rosa Dobbin .. Miss Roberta Pulleyne
Alfred Dobbin .. Mr. J. Forbes Knowles
Uncle Percival .. Mr. Oswald Lingard
Aunt Emily .. Miss Alvina Mining
Mrs. Axham .. Miss Nellie Shireley
Dr. Buxton .. Mr. Sutton West
P.C. Heywood .. Mr. W. P. Mansfield

—King's Hall, Ilkley.

DYLAN, SON OF THE WAVE, drama, in English, in three acts, by T. E. Ellis (Lord Howard de Walden), music by Josef Holbrooke. July 4.

Dylan .. Mr. Frederic Austin
Sea King .. Mr. Edmund Burke
Gwyddno .. Mr. Frank Mullings
Govannion .. Mr. Robert Radford
Gwydon .. Mr. Robert Maitland
Seithenin .. Mr. Frederick Ranaflow
Elan .. Miss Doris Woodall
Chorus of Wind Spirits, Sea Folk, Waves,
and Wild Fowl.

Conductor, Mr. Thomas Beecham.

The opera produced by Mr. Charles Fairbairn.

—Drury Lane.

DYNASTS, THE, acting version, in three parts, made by Granville Barker, of the epic drama by Thomas Hardy. November 25.

The Reader .. Mr. Henry Ainley
Chorus
Strophe .. Miss Esmé Beringer
Antistrophe .. Miss Carrie Hause

PART ONE.—TRAPDOOR.

First Passenger .. Mr. Cecil Bevan
Second Passenger .. Mr. Clifford Marquand
Third Passenger .. Mr. C. Croker-King
Pedestrian .. Mr. Allan Wade
First Spectator .. Mr. F. B. J. Sharp
Second Spectator .. Mr. John Sargent
Third Spectator .. Mr. Charles Koop
First Old Man .. Mr. Charles Daly
Second Old Man .. Mr. W. O. Billington

Dynasts, The (cont.).

Mrs. Cante .. Miss Esmé Hubbard
Private Cante .. Mr. Norman Page
Admiral Villeneuve .. Mr. Clarence Derwent
Flag-Captain Magendie

Mr. Nicholson Tucker

Lieutenant Daudignon .. Mr. John Astley
Petty Officer .. Mr. Gerrard Clifton
Nelson .. Mr. Nicholas Hadden
Dr. Scott .. Mr. Frank Darch
Captain Hardy .. Mr. Frederick Ross
Officer .. Mr. Henry Hargreaves
A Lieutenant .. Mr. William Muir
Pollard .. Mr. Franklyn Bellamy
Dr. Magrath .. Mr. Charles Maunsell
Dr. Beatty .. Mr. A. Harding Steerman
First Citizen .. Mr. A. G. Poulton
Second Citizen .. Mr. Charles King
Boy .. Mr. Arthur Burrell
Third Citizen .. Mr. Charles Stone
Boatman .. Mr. Rutland Barrington

PART TWO.—THE PENINSULAR.

First Deserter .. Mr. Charles Koop
Second Deserter .. Mr. Franklyn Bellamy
Third Deserter .. Mr. Sam Wilkinson
Fourth Deserter .. Mr. Charles King
Fifth Deserter .. Mr. Reginald Tippet
Sergeant .. Mr. John Sargent
Officer .. Mr. John Astley
Napoleon .. Mr. Sidney Valentine
French Officer .. Mr. Gerrard Clifton
Marshal Soult .. Mr. A. Harding Steerman
Straggler .. Mr. Clifford Marquand
Colonel Graham .. Mr. Cecil Bevan
Captain Hardinge .. Mr. Charles Maunsell
Sir John Moore .. Mr. H. R. Hignett
Sir John Hope .. Mr. Bert Thomas
Major Colborne .. Mr. William Muir
Surgeon .. Mr. F. B. J. Sharp
Chaplain .. Mr. V. Tarver Penna
Sentinel .. Mr. A. G. Poulton
Mrs. Dalbiac .. Miss Beatrice Smith
Mrs. Prescott .. Miss Pauline Strauss
Lord Fitzroy Somerset

Mr. Henry Hargreaves
Lord Wellington .. Mr. Murray Carrington
Sergeant Young .. Mr. Albert Chapman
Second Hussar .. Mr. Allan Wade
Marshal Ney .. Mr. Edward Irwin
Marshall Caulaincourt .. Mr. E. H. Brooke
Marshall Macdonald .. Mr. Frank Darch
Roustan .. Mr. Clarence Derwent
Constant .. Mr. A. Lubimoff

PART THREE.—WATERLOO.

Rustic .. Mr. Charles Daly
Yeoman .. Mr. W. O. Billington
A Girl .. Miss Dorothy Warren
A Woman .. Miss Hilda Franks
Longways .. Mr. Reginald Tippet
Vicar .. Mr. F. B. J. Sharp
Private Cante .. Mr. Norman Page
A Coach Guard .. Mr. John Sargent
Young Officer .. Mr. Franklyn Bellamy
His Partner .. Miss Vera Cunningham
General Sir Thomas Picton

Mr. Cecil Bevan
Duke of Richmond .. Mr. H. G. Hignett
Duchess of Richmond .. Miss Mary Fenner
Duke of Wellington

Mr. Murray Carrington

Muffling .. Mr. Allan Wade
Prince of Orange .. Mr. Frank Darch
Duke of Brunswick .. Mr. C. Croker-King
Gentleman next door .. Mr. Charles Stone
Younger Lady .. Miss Vera Cunningham
Elder Lady .. Miss Florence Haydon
Old Gentleman .. Mr. Charles Stone
Napoleon .. Mr. Sidney Valentine
Marshal Soult .. Mr. A. Harding Steerman
Another Marshal .. Mr. E. H. Brooke
A Third Marshal .. Mr. V. Tarver Penna
An Aide .. Mr. Eric H. Messiter
Another Aide .. Mr. Clifford Marquand
Colonel Marbot .. Mr. Gerard Clifton

Dynasts, The (cont.).

A Prussian Prisoner Mr. Charles Koop
 Bridgeman Mr. Charles Mauusell
 Earl of Uxbridge Mr. Nicholson Tucker
 Lord Fitzroy Somerset

Mr. Henry Hargreaves
 An Aide Mr. Albert Chapman
 Colonel Heymès Mr. Bert Thomas
 An Aide Mr. H. Brough Robertson
 Another Aide Mr. Charles King
 Lord Hill Mr. Edward Irwin
 Colonel Colborne Mr. William Muir
 Lord Saltoun Mr. William Moore

—Kingsway.

EARL AND THE GIRL, THE, revival of the musical comedy, in two parts, by Seymour Hicks and Ivan Caryll, music by Ivan Caryll (December 10, 1903, Adelphi.)
 November 4. Last performance (the 39th)
 December 5. Further revival, with a slightly altered cast, on December 26 at the Lyric.

Jim Cheese Mr. Bert Beswick
 Dick Wargrave Mr. Haddon Cave
 Hon. Crewe Boodle .. Mr. Montague Syrett
 A. Bunker Bliss Mr. James Prior
 Downham Mr. Frank W. Cane
 Mr. Talk Mr. Mark Henry
 Mr. Hazell Mr. Alf. E. Passmore
 Dudley Cranbourne Mr. H. Hilliard
 George Bellamy Mr. D. Maurice
 Hugh Wallander Mr. C. Bell
 Black Smith Mr. E. Trimmingham
 Rossiter Mr. Freeman
 George Mr. J. Boys
 Charles Mr. G. Franks
 Elphin Haye Miss Dorothy Monkman
 'Liza Shoddam Miss Florence Lloyd
 Mrs. Shimmering Black

Miss Helen Langton
 Daisy Fallowfield Miss Cressie Leonard
 Miss Virginia Bliss .. Miss Phyllis Broughton
 —Aldwych.

EASTERN QUESTION, AN, one-act play, by Percival Browne. June 3.—London Pavilion.

EAST IS EAST, comedy, in three acts, by Philip E. Hubbard. February 23.

Victoria Vickers Miss Esmé Hubbard
 Cyril Creswick Mr. Douglas Vigers
 Albert Grummet Mr. Nicholas Halsey
 Alfred Smith Mr. W. S. Hartford
 Mrs. Alfred Smith .. Miss Gabrielle Gillilan
 Mr. Swain Mr. Noel Spencer
 Taylor Mr. N. N. Wimbush
 Richard Master Robert Ackland
 Curtis Mr. C. Stewart Robertson
 David Davids Mr. Charles Stone
 Mrs. Carrington Miss Margaret Yarde
 Arthur Mr. Frank Datch
 George Polycut Mr. Eliot Makeham
 Telegraph Boy Master Robert Ackland

—Royalty, Glasgow.

EAST IS EAST, comedy drama. June 29.—Rotherhithe Hippodrome.

EIGHTH COMMANDMENT, THE, play, in one act, by Barry Rayne. June 12.

Jasper Morgan Mr. Lindsay Harman
 Mary Morgan Miss Peggy Harman
 Andy Jepson Mr. F. Radcliffe
 —Pavilion, Newcastle.

ELECTRA OF EURIPIDES (English performance, arranged by Elsie Fogarty). June 16.—Scala.

ELEVENTH HOUR, THE, comedy sketch, in one scene, by E. Temple Thurston. February 2.

Jim Haslett Mr. Arthur Bouchier
 Fenton Mr. Howard Cochran
 Constable X.09 Mr. Clifford Heatherley
 Grayson Miss E. Bingham-Hall
 Myra Haslett Miss Violet Vanbrugh
 —London Coliseum.

ELIZA COMES TO STAY, revival of the farcical comedy, by H. V. Esmond (September 30, 1912, West Pier, Brighton; February 12, 1913, Criterion.) July 6. Last performance (the 38th) August 7.—Vaudeville.

ENCHANTED ISLE, THE, fantastic ballet, in one scene, by Lydia Kyasht, music by Pansy. November 23.

The Fisherman M. Morosoff
 Gold Fish Miss Lydia Kyasht
 Waves of the Sea The Corps de Ballet
 —London Coliseum.

END OF THE WORLD, THE, comedy, in two acts, by Lascelles Abercrombie. September 12.

Huff Mr. Ivor Barnard
 Sollers Mr. E. Stuart Vinden
 Merrick Mr. Frank D. Clewlow
 Vine Mr. W. Ribton Haines
 Shale Mr. Noel Shammoun
 A Dowser Mr. Felix Aylmer
 Mrs. Huff Miss Cathleen Orford
 Warp Mr. Joseph A. Dodd
 —Repertory, Birmingham.

ENEMY, THE, dramatic sketch, in one scene, by Chris Davis, with incidental music by Achille Leith. November 30.

German Officer Mr. H. C. Andre
 Farmer Mr. Leigh Elllys
 Wife Miss Florence Lynn
 Daughter Miss Blanche Lewis
 French Military Doctor .. Mr. Henry Victor
 —Bedford.

ENGLAND EXPECTS, military sketch, in five scenes, by Seymour Hicks and Edward Knoblauch, incidental music composed and arranged by Edward Jones. September 17. Last performance (the 27th—3 times daily), September 26.

Hon. Eustace Baring... Mr. Seymour Hicks
 Adolphus Mr. Harding Cox
 A Page Boy Mr. Sidney Fitchie
 Herr Schmidt Mr. Harry Reynolds
 Guy Mr. Edgar C. Coyne
 Tommy Mr. Montague Travers
 Algy Mr. Keith Williams
 Reggie Mr. Harold Perry
 1st Recruiting Sergeant... Mr. H. Evans
 Policeman Mr. M. M. Ecott
 Coster Boy Mr. L. Grevenson
 Tramp Mr. C. Hart
 Lady Mary Winthroppe... Miss Isobel Elsom
 Coster Girl Miss Lily Maxwell
 A Widow Miss Elizabeth Watson
 —London Opera House.

ERNANI, the Turner Opera company's presentation of Verdi's Opera. March 6.

Ernani Mr. Cynlaia Gibbs
 Don Carlos Mr. Leslie Austin
 Don Ruy de Silva Mr. John Kelly
 Don Ricardo Mr. Scarborough Brown
 Giovanni Miss Mary de Brunner
 Elvira Miss Sara Williams
 —Dalston.

EUROPE, spectacular divertissement, in three tableaux, invented and designed by C. Wilhelm, the dances and action by Epinoza, and the music composed and selected by Guy Jones. September 7.

Dame Europa... Mme. Francesca Zanfretta
 Jack Miss Dorothy Craske
 Alexis Miss Carlotta Mossetti
 Billy the Bully Mr. Stephen Hall
 Peace Miss Hilda Edwards
 Austrian Boy Miss A. Courtland
 Hungarian Girl Miss P. de Valero
 Switzerland Miss Ivy May
 Belgian Boy Miss J. Hart
 Italy Miss Belle Hill
 Servia Mr. William Cecit
 Mlle. Paris Miss Phyllis Bedells
 —Empire.

EVENING, one-act play, by Rutherford Mayne. March 2.

Hans Muller Mr. Jackson Smyth
Mary Miss Rose M'Quillan
John Muller Mr. Walter Kennedy
Servant Man Mr. Fred Mears
—Opera House, Belfast.

EVER OPEN DOOR, THE, revival of G. R. Sims' and H. H. Herbert's drama, in four acts (September 6, 1913, Aldwych). March 16. Last performance (the 21st) April 4. —Aldwych.

EVERY MAN FOR HIS OWN, comedy, in one act, by Harold Chapin. (Produced by the Play Actors.) June 14.

Mother Miss Blanche Stanley
Joshua Mr. Hugh Tabberer
Haidee Miss Stella Campbell
Benny Mr. Sidney Suerwood
Oglvie Mr. Fewlass Llewellyn
Sally Miss Mignon Clifford
Tom Mr. Harold Chapin
Arthur Mr. Reynner Barton
Grannie Miss Winifred Mayo
—Court.

FAIRY TIP TOE, juvenile ballet. April 4. —Court.

FAITHFUL PHIPPS, one-act play, by H. Wilfred Carter. March 11.—London Pavilion.

FAILEN BY THE WAY, play of modern life, in four acts, by Arthur Shirley. April 13. David Grant Mr. J. Forbes Knowles
Captain Fred Carnadine

Mr. W. P. Mansfield
Kasper Fleece Mr. Andrew Money
Major Glyn Mr. Sutton West
Ernest Diggle Mr. Leslie Vyner
Bob Blair Mr. Dan Mining
Dodson Mr. Tom Pearce
Mr. Dextible Mr. Edward Wishaw
Mr. Renton Mr. Harry Sydney
Montmorency Mr. Roger Joyner
Jane Buckram Miss Nellie Shirley
Mrs. Fleece Miss Maud Evans
Louisa Holford Miss Winifred Love
Thora Holford Miss Roberta Bullayne
—Holloway Empire.

FALLING UPSTAIRS, middle-class comedy, by Roland Pertwee. June 26.—Court.

FALSE COLOURS, play, in one act, by the Hon. R. C. Drummond. February 17.—Cosmopolis.

FANCY MEETING YOU, revue, in three scenes, by P. T. Selbit, Lauri Wylie, and Alfred Parker, music by James W. Tate, lyrics by Clifford Harris. April 13.—Bulham Hippodrome.

FANTASTICKS, THE, version of Edmond Rostand's "Les Romantiques," by George Fleming (Constance Fletcher). September 15.—Leighton House, W.

FELICIA, play, in four acts, by W. H. Abbott. September 24.

Felicia Harwood .. Miss Octavia Kenmore
Constance Blaber
Miss Violet Malcolm-Barnett
Messenger Boy Mr. Frank Parbury
Vernon Blaber Mr. Vane Sutton-Vane
Mr. Causton Mr. Arthur Rodney
Mr. Stanwell Mr. F. B. J. Sharp
Julian Cass Mr. Charles Vane
Miss Morris Colclough

Miss May Edward Saker
Miss Alice Rolles Miss Beatrice Maude
Miss Bessy Cass Miss Katherine Maynard
Richard Saverlake Mr. Leigh Lovel
George Hamshar Mr. Wilton Ross
Rufus Cave Mr. R. Dickinson
Susannah Miss Nancy Clutterbuck
—Court.

FIFTH COMMANDMENT, THE, one-act play, by the late Stanley Houghton. July 14.
Mrs. Mountain Miss Irene Cooper
Nelly Mountain Miss Frances Waring
Bob Painter Mr. Ronan Sweeney
Mr. Shoosmith Mr. Wallace Evennett
—Gaiety, Manchester.

FIGHT TO A FINISH, A, drama, in four acts, by Arthur Shirley. August 31.

Harvey Thorpe Mr. Stanley Carlton
Jack Renshaw Mr. Frank H. St. Clair
Captain Rorke Mr. Victor Gardom
Tom Gully Mr. Fred G. Kay
Tiger Tinsley Mr. Wilford Bailey
Phil Carlish Mr. Guy Desmond
Sir William Sterndale. Mr. William Cownie
P.C. Smithers Mr. Charles Hardy
Erb Baines Mr. Nat Brooks
Fred Smith Mr. Harry French
Bert Knock Mr. Tom Leary
Kitty Gully Miss Ethel Savill
Beatrice Renshaw .. Miss Marie Stevenson
Mrs. Gully Miss Nellie Statham
Ella Sterndale Miss Ruby Maude
—Kings.

FIND THE LADY, revuesical burlesque, by Harry Ray and Harry Calden, lyrics by Fred Cliffe, music by F. Wyatt (May 16, Kingston Empire). May 26.—Edmonton Empire.

FIND THE WOMAN, Charles Klein's four-act play was presented in serial form (one act a week), beginning April 20.—London Coliseum.

FLAG LIUTENANT, THE, revival of Major W. P. Drury and Major Leo Trevor's play (June 16, 1908, Playhouse). November 28.—Haymarket.

FLEURS D'ORANGE (ORANGE BLOSSOMS), ballet. September 24. London Coliseum.

FOLDS OF THE FLAG, THE, play, in nine scenes, by Lionel Ellis and Wybert Cive. August 17.

General de Gramont .. Mr. Cecil Ravenswood
Henri de Gramont Mr. Harry Tresham
Philippe Laval Mr. Ernest W. Parr
Pierre Cranier Mr. Frank Caffrey
Gottlieb Hartz Mr. John Davidson
Colonel Von Branstein .. Mr. E. D. Allen
Sergeant Jacques Bonhomme } Mr. Francis
Arbaces Bansard James
Corporal Hans Fritz .. Mr. Chas Townsend
Hagar Hartz Miss F. M. Millett
Pauline Beaupre Miss Florence Dalton
Rosette de Sol Miss Laurie O'Neill
Little Victor Miss Rosina Anton
—Royal, Liverpool.

FOOL, THE, one-act play, by Norman P. Greig. April 22.—London Pavilion.

FOREST FIRE, THE, romance of the Canadian North-West, by Langdon McCormack. (February 23, Olympia Liverpool). April 27.
Judd Bradwin Mr. Frank E. Petley
David Bradwin Mr. L. Summerville
Bucktop Murphy Mr. Lynton
Corsley Mr. Raines
Jim Morley Mr. Perry
Joe Conrad Mr. Cady
Frank Warren Mr. Albert
Jean Hadley Miss C. Hasse
Myrtle Haines Miss M. Walton
Miss Kling Miss E. Kingou
—Palladium.

FOR FRANCE, War episode, in one scene, by J. O. Francis. (September 14, Hippodrome, Manchester.) October 12.

Henri Loujanne Mr. Lyn Harding
Marie Miss Lillian Mason
Louis Mr. E. R. Kennedy
Hélène Miss Mary O'Farrell
A Prussian Sergeant Mr. B. A. Pittar
—Palladium.

FOR £1,000, one-act play, by Hamish Mann.
July 11.—Edinburgh Hydropathic.

FORGET-ME-NOT, revival of Herman Merivale
and F. C. Grove's play (August 21, 1879,
Lyceum). September 15. Last performance
(the 27th) October 10.—Little.

FRANCESCA DA RIMINI, opera, in four
acts (in Italian), by Riccardo Zandonai,
the libretto adapted from the play of
Gabriele d'Annunzio by Tito Ricordi.
July 16.

Francesca Mme. Louise Edvina
Paolo Sig. Giovanni Martinelli
Samaritana Miss Myrna Sharlow.
Giovanni Sig. Francesco Cigada
Malatestino Sig. Giordano Paltrinieri
Biancofiore Miss Sybil Vane
Garsenda Miss Rosina Buckman
Altichiera Miss Ruby Heyl
Donella Miss Violet Hume
Smaragdus Mme. Elvira Leveroni
Ser Toldo Sig. Octave Dua
Giullare Sig. Pompilio Malatesta
Balestriere M. Léon De Sousa
Ostasio Herr Carel Van Hulst
Torrignano
Stage Manager, M. F. Almanz.
Conductor, Sig. Ettore Panizza.

—Covent Garden.

FREE PASS, A, one-act play, by Benedict
Sewallis. March 11.—London Pavilion.

FROM LOUVAIN, one-act play, by M. E. M.
Young. October 17.—Ambassadors.

FROM 9 TO 11, play, in three acts, by Walter
Hackett. Last performance (the 21st),
July 31. July 14.

Lawson Mr. Allan Aynesworth
Arthur Drayton Mr. Sam Sothorn
Richard Carstairs Mr. Fewlass Llewellyn
Henry Poynter Mr. Robert Artyon
Jack Howard Mr. Patric Curwen
Police Sergeant Mr. James Lindsey
Stevens Mr. Bertram Phillips
Alice Howard Miss Lettice Fairfax
Evelyn Marshall Miss Dorothy Thomas
Susan Smith Miss Edyth Goodall
—Wyndham's.

FROZEN NORTH, THE, play, by Philip Yale
Drew. August 31.

Young Buffalo Young Buffalo
The Unknown Mr. William E. Moss
Big Canter (John Henderson) ..

Mr. Edward Dobson
Baptiste Mr. Frank McClellan
August Spitzenheimer Mr. Gus Ruhlén
Sambo Mr. Ed. G. Milling
Lieut. Germain Mr. Albert E. Paine
Frozen Feet Mr. R. Powell
Aurora Mr. J. Montgomery
Little Timber Mr. Jack Lewis
Squatty Mr. G. B. Nathaniel
Beaver Dam Mr. H. B. Clay
Captain Tilden Mr. J. P. Lapham
First Sailor Mr. Robert Black
Second Sailor Mr. Chas. A. Warner
Carol Miss Lucy Burrows
Alaska Miss Kathleen L. Russell
Bridget Spitzenheimer Miss Daisy Norman
Dot Miss Dolly Stamp
—Elephant and Castle.

FULL INSIDE! second edition of Ernest C.
Rolls's "merry, musical dream." January
19.—Oxford.

GARSDIE'S CAREER, comedy, in four acts,
by Harold Brighouse. (February 2,
Gaiety, Manchester.) May 11.

Mrs. Garsdie Mrs. A. B. Tapping
Margaret Shawcross Miss Irene Rooke
Peter Garsdie Mr. Milton Rosmer
Dennis O'Callaghan Mr. Herbert Lomas
Karl Marx Jones Mr. Charles Bibby

Garsdie's Career (cont).

Ned Applegarth Mr. Percy Foster
Fred Mottram Mr. Horace Braham
Gladys Mottram Miss Beatrice Terry
Tinpon Mr. Napier Barry
Lady Mottram Miss Muriel Pope
—Coronet.

GATE IN THE WALL, THE, tragedy, in
three acts, by Jack Edwards. June 22.—
Court.

GEE WHIZ! revue, by Edward Marris, music
by A. B. Talbot, Myles Hold, and others.
February 23.—Walthamstow Palace.

GENTLEMAN IN KHAKI, A, melodrama, in
nine scenes, by Fred Bulmer and Wilson
Benge. November 23.
Rolf Mandaville, V.C. .. Mr. Wilson Benge
General Demetrius Lanovitz ..

Mr. Trevor Tremain
Major Ivan Skoboloff, really Baron Von
Bernhardi Mr. Courtney Robinson
Hinderberg Mr. Louis Nanton
Captain Jack Lawton ..

Mr. Robert Courtneys
William Von Kaiser Mr. Harry Ralph
Paul Steinmetz Mr. N. Louis
Captain Sergius Petruski ..

Mr. Chas. T. Higgins
The Hon. Algio Fraser. Mr. Arthur P. Leo
Popoff Mr. Jack Manville
Ipanoff Mr. Norman Irvine
Vrouski Mr. William Mallien
Pat Murphy Mr. Chas. H. Gallier
Olga Lanovitz Miss Beatrice Western
Vera Little Dorothy May
Polly Miss Florrie Hall
Lady Jemima Fraser Miss Jane Clare
Nadine Marcovitz Miss Vera Player
Countess Inez Steinmetz Miss Sadie Smith
—Junction, Manchester.

GERMAN SPY, THE, sketch, by E. Norman
Torry and Frederick B. Humphries.
August 26.—Grand, Mansfield.

GET AWAY YOU BOYS, revue presented by
Frank Reubens. May 4.—Grand, Clapham.

GETTING OUT OF IT, sketch, by Arthur
Applin. June 15.

Jim Crow Mr. Lionel Atwill
Jack Hawke Mr. Arthur Applin
Alice Hawke Miss Constance Collier
—Hippodrome, Manchester.

GETTING UNCOMPROMISED, farce, by
Deborah Milton. May 1.—Arts Centre.

GHOSTS, first public performance of Henrik
Ibsen's play, by Mr. J. T. Grein's Independent
Players. July 14.—Haymarket.

GIRL, THE, "sensational comedy sketch," in
one scene, by Edward Peple. January 19.
Frederick Hawley Mr. Brandon Hurst
Bob Connell Mr. H. B. Waring
Krebs Mr. Howard Brennan
—Victoria Palace.

GIRL AND THE LAW, THE—see THE GIRL
WHO BROKE HER BROTHER'S HEART.
GIRL FROM AUSTRALIA, THE, one act
play by Mrs. E. H. Harris. April 22.

—London Pavilion.

GIRL FROM DUNNOWHERE, THE, musical
comedy burlesque, in five "streets," book
and lyrics by Alec Flood, music by Pierre
de Reeder. October 19.

Wayfarers.

Princess of Dunnowhere ..
Miss Sybil St. Elmo
Betty Best Miss Maudie Francis
Bobby Vernon Mr. Charles Marston
Berty Rivers Mr. Dolf Wheeler
Oskar Ashes Mr. L. Ashton Jarry
Policeman
Mrs. Bunker Mr. Charles West
Rawlings Mr. A. Milner
Billy Mr. B. Grey
Bunker Mr. Charles Wibrow
—Empress

GIRL WHO BROKE HER MOTHER'S HEART, THE (afterwards re-named **THE GIRL AND THE LAW**), play, in nine scenes, by Geoffrey Fulton. December 7.
 Sir Francis Howard Mr. Arthur Rodney
 Reginald Howard Mr. Gerald Henson
 Denzil Riversdale .. Mr. David McFarlane
 Sam'l Hyam Mr. J. S. Pateman
 P. C. Atkinson Mr. Herbert Bruce
 Maitland Mr. R. J. Rignold
 Gustave Mr. Arnold West
 John Mr. Arthur Rayne
 Albert Herman Mr. G. Pringle
 Magistrate Mr. Percy Warlow
 Counsel Mr. C. Wm. Carlton-Crowe
 Clerk Mr. George Bull
 Lady Francis Howard Miss Evelyn Vaudray
 Lady Diana Bulwer

Miss Aimee Grattan-Clyndes
 Martha Chester Miss Florence M. Daly
 Becky Chester Miss Lissa Young
 —Pavilion, Liverpool.

GIRL WHO WRONGED HER HUSBAND, THE, drama, in four acts, by G. Arthurs. January 15.

Jack Handsworth .. Mr. Ernest Strathmore
 Stephen Douglas .. Mr. Herbert Hamilton
 Jim Mason Mr. Lawson Frazer
 Tommy Handsworth .. Mr. Cecil Desmond
 Lord Ainsley Mr. H. Beauchamp Cowen
 Pete Mr. Charles Turner
 Samuel Handsworth Mr. Hyam Tyson
 Chief Warder Andrews .. Mr. I. B. Double
 Warder Boye Mr. Geo. Henries
 Herbert Mr. Cuthbert Hawes
 Mrs. Handsworth Miss Maisie Cameron
 Little Irene Miss Dolly Dene
 Mercy Meadows Miss Vivian Desmond
 Olga Handsworth Miss Diane Dorsay
 —Theatre, Bordon.

GLAD EYE, THE. Revival of José G. Levy's version of Armont and Nancey's **LE ZEBRE**. (November 4, 1911. Globe.) October 21. Last performance (the 53rd). December 5. Subsequently presented on the variety stage twice nightly, beginning at the Ilford Hippodrome on December 14. —Strand.

GLORIOUS DAY, THE, patriotic musical comedy, by Leonard Mortimer. December 26.

The War Lord.... } Mr. Leonard Mortimer
 Herr Karl Schotzer }
 Billy Binloss }
 Count Paul Schumann .. Mr. James Griffen
 Lieut. Harry Lenmore Mr. Will Lenton
 Sergt. Samson Mr. Fred Russell
 Alfie Tenderbud Mr. Fred Mace
 Tony Evans Mr. Louis Gaye
 Timothy Tonnant Mr. Sammy Johns
 Noan Binloss Mr. Fred Mace
 Hannam Lorrie Miss Olive Dent
 Ernestine Ardenne .. Miss Gracie Gallimore
 Mollie Wedlake Miss Peggy Wyse
 Rosette Miss Ida Clifford
 John Bull Mr. Fred Russell
 The Man in the Street Mr. Will Lenton
 Public Opinion Mr. Johns
 Sandy Boy Mr. Paul Bonar
 Mrs. Mcquire Mr. Almyr Vane
 Britannia Miss Winifred Rees
 The Mother Superior Miss Kitty Grey
 The Countess of Waterloo

Miss Clisle Morris
 The Prince William Mr. Will Lenton
 Joe Hoskins Mr. J. Johns
 The Abbé Leman Mr. Almyr Vane
 Capt. Howard Mr. W. Hirman
 Marie Miss Ruby Hinman
 The General at Rhelms.... Mr. Luc Walsh
 Peace Miss Ida Clifford
 —Playhouse, Llanhilleth.

GO AHEAD! revue, book and music arranged by Robert Reilly (February 9, Hippodrome, Devonport). March 2. —Victoria Palace.

GOD SAVE THE EMPIRE, patriotic sketch, by Fred A. Ellis. October 12.—Palace, Southampton.

GOD SAVE THE KING, play, in one scene, by Edmund Goulding. August 17.

Heinrich Schultz Mr. N. Emey
 John Murrey Mr. Percy Marmont
 Mary Murrey Miss Dundas
 Harry Murrey Mr. Stewart Dawson
 Eddie Murrey Mr. Edmund Goulding
 —Paladium.

GOING, GOING, GONE! musical burlesque, in one scene, book by Herbert C. Sargent, lyrics by R. P. Weston and Huntley Trevor, music by Herman Darewski, jun. April 20. —Chelsea Palace.

GOLDEN FLEECE, THE, play, in four acts, by C. E. Wheeler (produced by the Stage Society). June 14.

Arthur Stavelay, M.P. ... Mr. Nicholas Hannen
 James Heseltine, M.P. .. Mr. H. R. Hignett
 Sylvia Lomas Miss Beatrice Smith
 Robert Lomas Mr. Ernest Bodkin
 Leonard Lomas, M.P. ... Mr. Hubert Harben
 John Watson Mr. Lawrence Anderson
 Maidservant Miss Helen Boucher
 —Haymarket.

GOLD THREAD, THE, play, in one act, by Cecil Clifton. August 31.—London Coliseum.

GOOD-BYE, SWEETHEART, GOOD-BYE, domestic drama, in four acts, by Horace Stanley. January 12.

Jack Fortescue Mr. Harry Scott
 Stephen Hawke Mr. George Arthur
 Bill Bumstead Mr. Horace Stanley
 Dan Bassett Mr. Arthur Cheevers
 Jake Meadows .. Mr. Valentine Henry
 Matthew Garth .. Mr. Henry J. Barker
 Percy Fagg Mr. Will Ellythorne
 "Tipper" Plodge .. Mr. Harry G. Johnson
 Toby Sproute Mr. Bertie Lloyd
 Colonel Lumley Ward... Mr. Edwd. Jaikes
 Fay Garth Miss Maggie English
 Elsie Garth Miss Gem Lloyd
 Sarah Louisa Bumstead .. Miss Amy Lyon
 Liza Bumstead Miss Kate Kilpack
 Lizzie Dixon Miss Trizie Carlton
 Fanny Crocker Miss Hilda Miller
 Martha Humm Miss Eva Lonsdale
 Tess Hawke Miss Chrissie Dunbar
 —Royal, Stratford.

GREAT GAMBLE, THE, comedy, in three acts, by Jerome K. Jerome. May 21. Last performance (the 19th) June 6.

Robin Mr. J. V. Bryant
 Elsa Miss Hilda Bayley
 The Colonel Mr. Edmund Maurice
 The Business Man Mr. Michael Sherbrooke
 The Business Man's Wife

Miss Sarah Brooke
 The Herr Professor Mr. Stanley Cooke
 The Frau Professor Miss Alice Bee
 The Minor Poet Mr. H. Hewetson
 Minor Poet's Wife

Miss Constance Robertson
 The Baron Mr. Leon Quartermaine
 The Princess Miss Ruth Mackay
 The Widow Miss Ellen Snow
 Widow's Only Daughter

Miss Marjorie Dore
 Madame Miss Cicely Hamilton
 Someone that Nobody Saw

Miss Mattie Block
 —Haymarket.

GREAT WHITE SILENCE, THE; OR, HEROES OF THE ANTARCTIC, drama, by A. Myddleton Myles. April 13.

Dick True Mr. Walter Gay
 Ben True Mr. Fred Moule
 Frank Anson Mr. Frank Lynn
 Tracey Villiers Mr. E. Harvey White
 Captain Robert Falcon Mr. Harry Sullivan

Great White Silence, The (cont.).

Lijah Ives	Mr. Arthur Fortescue
Bill Salter	Mr. Albert Jackson
Stavanjar	Mr. Ben Derby
Tokull	Mr. Martin Royal
Ella Lea	Miss E. Walton Hemming
Amy Lovel	Miss Violet Beatrice
Martha Meekins	Miss Ada Frank
Amelia True	Miss Oliph Webb
Bob	Master A. Burgess
Ellaline	Miss Amy Burgess
	—Sadler's Wells.

GROS CHAGRINS, Georges Courteline's "say-nète." May 11.—Ambassadors.

GRUMPY, play in four acts, by Horace Hodges and T. Wigney Percival. (Originally produced at the Royal, Glasgow, September 19, 1913.) May 13. Last performance (the 157th) October 24.

Andrew Bulivant	Mr. Cyril Maude
Ernest Heron	Mr. Edward Combermere
Ruddock	Mr. John Harwood
Mr. Jarvis	Mr. Montagu Love
Isaac Wolfe	Mr. Lennox Pawle
Dr. Maclaren	Mr. Hunter Nesbitt
Keble	Mr. Arthur Curtis
Merridew	Mr. James Dale
Dawson	Mr. O. Hylton
Susan	Miss Maud Andrew
Mrs. Maclaren ..	Miss Margaret Swallow
Virginia Bulivant ..	Miss Margery Maude
	—New.

HAMLET. Mr. Esmé Percy and Miss Kirsteen Graeme's company presented a new stage version of Shakespeare's play, arranged and produced by William Poel. January 27.

Bernardo	Mr. A. Harding Steerman
Horatio	Mr. Charles A. Doran
Marcellus	Mr. William Muir
Ghost	Mr. A. Harding Steerman
Claudius	Mr. Desmond Brannigan
Gertrude	Miss Edith Evans
Hamlet	Mr. Esmé Percy
Polonius	Mr. William Poel
Laertes	Mr. George Ellis
Voltemand	Mr. W. A. Mackersy
Opelia	Miss Judith Wogan
Reynaldo	Mr. Augustus Keogh
Rosencrantz	Miss Carrie Haase
Guildenstern	Miss Grace Laurence
First Player	Mr. W. A. Mackersy
Second Player	Miss Carrie Haase
Third Player	Mr. Augustus Keogh
Fortinbras	Mr. Whitman
A Captain	Mr. W. A. Mackersy
A Gentleman	Mr. Leonard Lucas
A Sailor	Mr. Paul Hansell
A Lord	Mr. W. D. Carey
First Clown	Mr. Augustus Keogh
A Priest	Mr. E. Booth
	—Little.

HANGING OF HEY-GO-MAD JACK, THE, piece in one act, by F. H. Rose (April 13, Gaiety, Manchester). April 20.

Feighting Sim	Mr. Leonard Mudie
Jos, th' Clogger	Mr. Ersc Barber
Dick o' Nudger's	Mr. Napier Barry
Dame 'Lisbeth	Mrs. A. B. Tapping
Tod o' th' Shamble	Mr. Percy Foster
Farmer Paddock	Mr. Cecil G. Calvert
Preston Postboy	Mr. Horace Braham
	—Coronet.

HAPPY DAYS, revue, in four scenes, by Austen Hurgon, music by Herman Darewski, and others. March 23.—London Coliseum.

HARD UP, one-act play, by Joseph R. Pulett. March 11.—London Pavilion.

HE AND SHE, duologue, April 22.—London Pavilion.

HELEN WITH THE HIGH HAND, play, in three acts, adapted by Richard Pryce from Arnold Bennett's novel. February 17. Last performance (the eighty-third) May 9. James Ollerenshaw .. Mr. Norman McKinnel
A Gardener .. Mr. J. Cooke Beraford
Mrs. Proekter .. Miss Rosina Filippi
Emanuel Proekter .. Mr. Henry Hargreaves
Helen Rathbone .. Miss Nancy Price
Mrs. Butt .. Miss Agnes Hill
Andrew Wilbram .. Mr. Norman Trevor
Georgina .. Miss Mary Clare
Lillian Swetnam .. Miss Mièle Maund
Foreman .. Mr. Ernest Cresfan
Assistant .. Mr. C. Phillips
—Vaudeville.

HENRY V., Shakespeare's play. Mr. F. R. Benson began a season on December 26.—Shaftesbury.

HERB O' JOY, one-act version of the play by Marie Clothilde Balfour. February 10.—Arts Centre.

HER DREADFUL PAST, melodramatic skit in one act, by W. Stag. January 23.—Arts Centre.

HERE AND THERE, revue, by Frederick W. Sauer. (Produced by Amateurs.) May 27.—St. Michael's Hall, Bowes Park, N.

HERE WE ARE AGAIN! revue by George Lestocq and H. E. Garden, music by H. Sullivan Brooke (May 18, Empire, Bristol). May 25.

HERITAGE OF HATE, A, play, in four acts, dramatised by Arthur Shirley from Charles Garvice's novel of the same title (January 6, Junction, Manchester). June 27. Last performance (the 43rd), August 8.

Rath Rayne.....	Mr. Sam Livesey
Ben.....	By Himself
Lord Hatherley	Mr. Cyril Grier
Ralph Bannister.....	Mr. Frank Tennant
Edward Bryan.....	Mr. Frank G. Cariello
Silas Workley.....	Mr. Frank Woodville
Jim Spavins.....	Mr. Billie Owens
Mr. Bulpit	Mr. Fred Terris
Inspector Ward.....	Mr. Albert Chapman
Magistrate's Clerk.....	Mr. Leslie Gray
Court Usher.....	Mr. Alfred Brayle
Jenkins.....	Mr. C. Stephen Geary
Davies.....	Mr. Henry A. Mather
Robertson.....	Mr. Tom Halstead
Williams.....	Mr. Sidney Bale
Lady Mary Hatherley	Miss Dulce Musgrave
Nita Bannister.....	Miss Maud Linden
Mrs. Mordaunt.....	Miss Agnes Davidson
Mrs. Maguire.....	Miss Amy Fanchette
Sarah Spavins.....	Miss Edith Giddens
Stella Mordaunt.....	Miss Molly Malim
	—Aldwych.

H.M.S. IMPOSSIBLE, naval revue, by Bay Waters and Fredk. Bowyer. April 20.

Joe Tubbs.....	Mr. Arthur Roberts
Admiral Briscoe.....	Mr. Harry J. Worth
Captain Gascoigne.....	Mr. Jack Page
1st Lieutenant Molyneux	

Mr. Courtney Robinson

The Bey of Tunis.....	Mr. Harry Huddleston
The Mayor of Cherbourg.....	Mr. Walter West
Uncle Lord Boodle.....	Mr. Percy Cahill
Auntie Tabita.....	Miss Dolly Vernon
Violet Renfrew.....	Miss Florence Bond
Sadie Renfrew.....	Miss Nellie Townshend
	—Opera House, Dudley.

HIDE AND SEEK, play, in one act, by Miles Malleon. May 12.

Dr. Hunter.....	Mr. Edward Bonfield
Mrs. Hunter.....	Miss Gwen Linley
Miss Gladys Hunter.....	Miss Elsie Stranack
Annie.....	Miss Cicely Debenham
Maud.....	Miss Maun Erwin

Hide and Seek (cont.).

Queenie.....Miss Winifred Spurge
 Peter.....Miss Ivy Edwards
 Bob.....Mr. Aubrey Mather
 Miss Gates.....Miss Annie Walden
 First Stranger.....Mr. Alfred Wiltshire
 Second Stranger.....Mr. E. Ashley Marvin
 —Criterion.

HIGH TEA, lower deck comedy, in one act, by Lieutenant H. E. Holme, R.N. (Produced by the Play Actors.) June 14.

James Carter Mr. Fewlass Llewellyn
 Henry Brown Mr. Edward Rigby
 Fred. Wilson Mr. J. Napper
 Florence Carter Miss Rita Tomkins
 —Court.

HILARION, fantasy, in one act, by Noel Carter. (Produced by the Play Actors.) June 14.

Hilarion Mr. H. K. Ayliff
 Lady Bloundell-Butt Miss Amy Ravenscroft
 Roger Fitzroy Mr. Howard Rose
 Sir Thomas Bloundell-Butt
 Mr. Anthony Warde
 —Court.

HITTING A GHOST, one-act play, by E. W. D. Tennant. March 11.—London Pavilion.*HIS DUTY*, drama, in one act, by Athol Stewart and Neil F. Grant. June 30.

Lieut. Warren, R.E. Mr. Frederic Worlock
 Henry Markham.....Mr. Michael Sherbrooke
 Capt. Simpson Mr. Cecil Bevan
 Dicky Rossiter Mr. Alan Trotter
 Mrs. De Courcy Miss Eileen Temple
 Maid-servant Miss Dorothy Hayward
 Cecily Warren Miss Ellen O'Malley
 —Court.

HIS HOUSE IN ORDER, revival of Sir Arthur Pinero's comedy, in four acts. (February 1, 1906, St. James's.) October 15. Last performance (the 75th), December 19.

Hilary Jesson Sir George Alexander
 Filmer Jesson, M.P. .. Mr. Herbert Waring
 Derek Jesson Miss Iris Hawkins
 Sir Daniel Ridgeley .. Mr. E. Lyall Swete
 Pryce Ridgeley Mr. C. M. Lowne
 Major Maurewarde.....Mr. Dawson Milward
 Dr. Dinott Mr. Nigel Playfair
 Harding Mr. Lewis Fielder
 Forshaw Mr. E. Vivian Reynolds
 Servants { Mr. John Ridley
 Mr. Guy Dawson
 Nina Miss Irene Vanbrugh
 Lady Ridgeley Miss Alice Beet
 Geraldine Ridgeley.....Miss Henrietta Watson
 Mlle. Thomé Miss Barbara Hannay
 —St. James's.

HIS LIFE FOR HERS, episode of the French Revolution, by Cyril Wentworth Hogg. March 20.—Arts Centre.*HIS REST DAY*, comedy episode in one scene, by Matthew Boulton. December 14.

Bill Gosling Mr. Matthew Boulton
 Mrs. de Vere Ponsonby.....Miss Agnes Knights
 —Shepherd's Bush Empire.

HOLD-UP GIRL, THE, cowboy comedy, in one scene, by Percival Sykes. June 29.

Broncho Mr. Wm. Fraser-Brunner
 Percy Mr. Gart McCulloch
 Bill Scudder Mr. Claude Willmott
 Rolo Mr. W. H. Hobbes
 J. McNab Mr. Skete Best
 Gentleman Jack Mr. Douglas Cecil
 Kentucky Pete
 Texas Jack By Themselves
 Kid Buffalo
 Cute Kate.....Miss Helena Millais
 —Metropolitan.

HOOKIN' O' SANDY, THE, Scottish comedy, in four acts, by T. Ross Scott, founded on his novel, "The Love Letters of a Scotsman." January 22.

Sandie Alexander

Mr. Watson Hume (Moffat)

Saunders Lawrie .. Mr. Sanderson Moffat
 Rab Duncan Mr. George Ogilvy
 Morrison o' Lucky Slap..Mr. Dickson Moffat
 Bob M'Intyre Mr. Angus Adams
 Peter Haggart Mr. W. S. Stevenson
 Mr. Douglas Mr. W. F. Stirling
 Mrs. Reekie.....Miss Lillas Sanderson Moffat
 Mrs. McLatchie Miss Jessie Hunter
 Nettie Auld Miss May Moffat
 Maggie Macdougall.....Miss Elsie Garland
 Katie Campbell.....Miss Margaret M. Frame
 —Paisley, Paisley.

HOLIDAY TITLE, A, one-act play, by J. L. Sparkes. April 25.—Passmore Edwards' Settlement.*HOLY CITY, THE*, Scriptural drama, in five acts, by Thomas W. Broadhurst. May 5.

Barabbas Mr. C. M. Hallard
 Peter Mr. Norman McKeown
 John Mr. Frank Randall
 Judas Mr. Sydney Valentine
 Lazarus Mr. Cassels Cobb
 Zacharias Mr. Norman Page
 Caiaphas Mr. H. K. Ayliff
 Habakkuk Mr. Edwin Greenwood
 Micah Mr. J. Patrick Turnbull
 Pilate Mr. H. Hewetson
 Calchol Mr. Allan Jeayes
 Marcus Mr. Matthew Boulton
 Silenus Mr. Edward Rigby
 Mary Magdalene Miss Nancy Price
 Martha Miss Madge McIntosh
 Miriam Miss Prunella Page
 Hebe Miss Amy Lamborn
 Scribes, Pharisees, Guests of Mary,
 Roman Ladies:—Misses Muriel Mason,
 Lillian Brennarde, Sybille Geoffries, M.
 James, Millar, Leman, Major, Balfour,
 Miller, Vane, Verrier, Keith, Oman, Kendal,
 Rose, and Wagner, Messrs. F. L.
 Frith, P. Murray, P. Aptomas, Dearing
 Wells, F. White, G. Burton, E. Gordon,
 and W. Stephens.

—Comedy.

HOME FROM HOME, "mirth provoker, in three scenes and several squabbles," by Fred Karno and Henry Chance Newton. September 28.—Golders Green Hippodrome.*HONEYMOON EXPRESS, THE*, revue, book and lyrics by George Arthurs, music by Louis A. Hirsch, staged by Ned Wayburn. April 13.—Oxford.*HONOUR GAINS THE DAY*, dramatic sketch, in one scene, written and produced by Shelley Thompson. November 30.

Capt. Fortescue, R.N....Mr. Fred Eustace
 Major Leslie Stanley..Mr. Alfred Harding
 John Smith Mr. Walter Graham
 Adela Daubray Miss Ruth Shephard
 Dorothy Fortescue ..Miss Gwendol Villars
 —Edmonton Empire.

HOSTAGE, THE, one-act play, by Grenville Fulton and R. van Cortlandt. March 11.

—London Pavilion.

HOW COULD SHE DO IT? farcical sketch, in one scene. May 25.

Mrs. Evelyn Proctor .. Miss Muriel Redall
 Mr. Ned Proctor .. Mr. Harmon McGregor
 Mrs. Bellamy Miss Alice Phillips
 The Maid Miss Ethel Kingin
 —Baltham Hippodrome.

HULLIO, DARLING, revue, in one scene, book and lyrics by George Lestocq, music by H. Sullivan-Brooke (May 18, Empire, Bristol). May 25.

—Bedford.

HULLO, EVERYBODY! revue, book by A. P. de Courville, lyrics by Edgar Wallace and Alexandre Dorne, music by R. Leonecavallo, G. H. Clutsum and William Neale (based upon ARE YOU THERE?). April 13.

—Finsbury Park Empire.

HELLO, WHAT'S ON? revue, produced by Harry Joseph. June 8.

—Edmonton Empire.

HURRY UP! revue, book by Fred Bowyer, music by Ernee Woodville. April 13.

—Crystal Palace.

IDEAL HUSBAND, AN, revival of Oscar Wilde's four-act play (Haymarket, January 3, 1895). May 14. Last performance (the 77th) July 24.

Earl of Caversham Mr. Alfred Bishop
Viscount Goring Sir George Alexander
Sir Robert Chiltern, Bart

Mr. Arthur Wontner

Vicomte de Nanjac Mr. J. S. Russell
Mr. Montford Mr. George Bishop
Phipps Mr. E. Vivian Reynolds
Mason Mr. A. Glascodine
Brook Mr. Walter C. Randolph Rose
James Mr. Guy Dawson
Harold Mr. W. Coats Bush
Lady Chiltern .. Miss Phyllis Neilson-Terry
Lady Markby Miss Henrietta Watson
Countess of Basildon

Miss Elizabeth Chesney

Mrs. Marchmont Miss Muriel Barnby
Miss Mabel Chiltern

Miss Amy Brandon-Thomas

Mrs. Cheveley Miss Hilda Moore
—St. James's.

IDLE WOMEN, "A Study in Futility," by Magdalen Ponsonby. (Produced by the Pioneer Players). June 21.

James Mr. R. Raleigh King
Hickson Miss Lilian Revel
Lady Ditcham of Drury .. Miss Mary Jerrold
Mr. Bartlett Mr. Charles Maunsell
Ann Murray Miss Dorothy Warren
Lady Mordaunt Miss Susie Cloughton
Mary Jacobs Miss Jean Cavendish
Miss Chapman Miss Jean Cadell
Cecil Lovell Mr. Frederick Lloyd
Dr. Cascara Sagrada .. Mr. J. Fraser Ornam
Tenno Matsuri Mr. Robert Parry
—Little.

IDOL'S EYE, THE, sketch of Indian life, by Alec Flood. July 13.

The Husband Mr. Eric Blore
The Wife Miss Grace Newcombe
The Servant Mr. Alec Flood
—Tottenham Palace.

ILONA, opera in one act, libretto by Mrs. Arthur Hervey, music by Arthur Hervey. May 12.

Van Loo Mr. Ivor Walters
Lucian Mr. Julien Henry
Ilona Miss Bettina Freeman
Thérèse Miss Di Temple
—Court.

IMMORTELLES, LES, ballet, by Erica Kathleen Beale. October 24.—Court, Brighton.

IMPOSSIBLE WOMAN, THE, comedy in four acts, founded on Anne Douglas Sedgwick's novel, "Tante," by C. Haddon Chambers. September 8. Last performance (the 89th) November 25.

Mme. Mercedes Okraska

Miss Lillah McCarthy
Gregory Jardine Mr. Godfrey Tearle
Franz Llopheim Mr. E. Henry Edwards
Claude Drew Mr. Malcolm Cherry
Karen Woodruff Miss Hilda Bayley
Mrs. Talcot Miss May Whitty
Mrs. Forrester Miss Ruth Mackay
Miss Scroton Miss Helen Haye
Vickers Mr. Reginald Bach
Maid Miss Maud E. Bell
—Haymarket.

IMPRISONED ELF, THE, fairy play, by Enid Kilburn-Scott. January 2.—Christchurch Schoolrooms, Erith.

INCOG, one-act play by E. R. M. Hopwood. March 26.—Court.

INDIAN GIRL'S DEVOTION, AN, American play, in four acts, by F. M. Brownmann. January 26.

Jack Stephenson .. Mr. Matthew H. G'enville
Seth Preenes Mr. Edmond Blake
Who Ray Mr. C. Elton Morgan
Lanky Bill Mr. Percy H. Wood
Limber Tim Mr. William Emery
Indian Jose Mr. Fredk. Skete Best
Eagle Eye Mr. Ellis Leigh
Boss Hawkins Mr. Oscar Power
Jonathan Hope Mr. C. Crofton Jones
Buckskin Charlie Mr. J. N. Wilman
Tony Forster Mr. Henry Rothary
Sunny Jim It
Wild Flower Miss Katie Bayley
Katie Walsh Miss Flo Norman
Golden Dawn Miss Vena Morley
Bessie Hope Miss Genna Lyndon
—Holloway Empire.

INDIAN SUMMER, AN, play, in four acts, by Jittie Horlick. June 11. Last performance (the 11th) June 20.

Nigel Parry, K.C. Mr. Allan Aynsworth
Helen Parry Miss Edyth Goodall
Vivian Parry Mr. Donald Calthrop
Urсуia Miss Dorothy Minto
Kitty Melville Miss Ellen O'Malley
Dick Lawley Mr. Sam Sothern
Judy Passmore Miss Dorothy Fane
Nurse Miss Dorothy MacMillan
Hargreaves Mr. Bertram Phillips
Peters Mr. Austin Fehrman
—Prince of Wales's.

IN JOHANNESBURG, one-act play, by E. Rushbrooke. February 17.

—Cosmopolis.

INDIAN GIRL'S OATH, THE, episode, in one scene. June 8.

Jack Stanley Mr. Frank Esmonde
Ben Bunkum Mr. Louis Nanton
Tiger Lily Miss Lallah Price
Naomi Miss Pauline Nanton
—Putney Hippodrome.

INDIAN LOVE ROMANCE, AN, dramatic episode in two scenes. March 16.

Prince Ratni Prince Robin E. Singh
Colonel Cranston Mr. Cyril Ashford
Captain Alan Stuart

Mr. Howard I. Tracy
Surja Mr. Austin Kennedy
Beatrice Cranston .. Miss Winifred Wing
—Putney Hippodrome.

INGENUE, L', Meilhac and Halevy's one-act comedy. October 17.—Ambassadors.

INTERVENTION, one-act play, by Frederick Carlton. May 6.—London Pavilion.

IN THE BLOOD, military sketch, by George Bealy. November 23.

Sergeant Pierson Mr. George Bealy
Fanny Pierson Mr. Pat O'Malley
Tommy Miss Cora Goffin
—Croydon Empire.

IN TIME OF WAR, play of the moment, in eight scenes, by C. Watson Mill. September 14.

Captain Russell Squires

Mr. C. Watson Mill
Baron Guggenheim .. } Mr. Jack Scaddon
Richard Bellairs }
Colonel Mars Mr. Paul Neville
Herbert Bruce .. Mr. Horace A. Whitnee
Percy Chumleigh Mr. Geoffrey Chate
Prince Siegfried Mr. Claud Agnew
Dennis O'Flaherty .. Mr. Thorpe Tracey
Jim B'ckers Mr. Harry Dobv
George Audley Mr. Fred L. Moor
Sergeant Gunstock Mr. Harold Meers
Corporal Binns Mr. Ernest Rosser

In Time of War (cont.).

Jean Mr. Leon D'Loy
 Otto Mr. Karl Hershall
 Mother Bruce Miss Phillis Brooke
 Nurse Alice Miss Edith Vine
 Princess Catherine Zurnie
 Miss Edith Gregory
 Diana Squires..Miss Maude Morton Powell
 —Royal South Shields.

IN THE CLOUDS, revue, by Alfred de Manby and Bertrand Davis, music by Jacques Sennol. January 19.

Cinders Miss Cora Lingard
 Flames Mr. Kevon Bernard, Miss
 Edith Delaney, Miss Ethel Beard, Mr.
 Richard Swan, and Mr. John Howell
 An Aviator Mr. John Doran
 —Richmond Hippodrome.

IRISH, AND PROUD OF IT, "All Irish" revue, in three scenes, by Fergus Hegarty, music by Frederick O'Plett. March 30.—Surrey.**IT'S A LONG WAY TO TIPPERARY**, domestic and military drama, in four acts, by Henrietta Schrier and Lodge-Percy. December 21.

Hugh Chancellor Mr. Lodge-Percy
 Lieut. Dennis Rathmore Mr. Harold Dayne
 Heinrich Dollman .. Mr. Fred W. Freeman
 Rev. Patrick O'Brian .. Mr. J. E. Wildash
 Sergeant Wilks Mr. J. W. Wilkinson
 Lieut. Leighton Mr. Theon Constantine
 Tom Tressider Mr. Timon Massey
 Michael Flaherty Mr. Theo Fautier
 Johann, a Spy Mr. Wm. Hayward
 Finny O'Hara Mr. Eric Montague
 Gungha Mr. Arrack Sawmy
 Prof. Pumphinical .. Mr. Theon Constantine
 Mr. Skiffen Mr. Harved Steyne
 A Highlander Mr. Andrew Hill
 A Belgian Soldier .. Mr. Ernest A. Wood
 A Zouave Miss Clare Huntley
 Cerise McLeod Miss Molly Hayden
 Lavender Rathmore Miss Mabel Hall
 Hatty Mayne Miss Henrietta Schrier
 —Royal, Castleford.

IT'S DOING ME GOOD, revue, in five scenes, by Russell Bogue, E. P. Kay, and G. Ray. April 27.—Poplar Hippodrome.**I'VE SEEN THE 'AREM**, musical farical burlesque, in three scenes, by Arthur Branscombe. lyrics by Arthur Branscombe and Adrian Ross, and music by F. Osmond Carr. August 3.

Squire McKenzie Mr. Scotch Kelly
 Vivian McKenzie .. Mr. Enrico Amandi
 O'Reilly Bay Mr. Bryan O'Sullivan
 Lord Percy Pimpleton Mr. Jack Crichton
 Sid Fakah Mr. James Kurry
 Musket
 La Belle Corinne Miss Dulcie Dalmar
 Trixie McKenzie Miss Bilou Dreno
 Nina Featherstone Miss Marjorie Gordon
 Maude Sketchley Miss Adeline Marra
 Hilda Spontington Miss Eva Pascua
 Eva Adlette Miss Ethel Entwistle
 —Empress, Brixton.

JACK FROST, fairy fantasy, by Amy Whip Yates. December 8.—Court.**JEAN**, one-act play, by Donald Colquhoun. March 18.

James Milroy Mr. Campbell Gullan
 Sandy Mr. William Stack
 —Repertory, Croydon.

JEAN-MARIE, new English version by Rathmell Wilson of André Theuriot's play. March 31.—Rehearsal.**JENNY OF ST. GILES**, one-act play. February 18.—London Pavilion.**JESSAMINE MAID**, THE musical comedietta, composed by Claude H. Fletcher. November 23.—Putney Hippodrome.**JOHN DENT**, DRAMATIST. four-act drama, by S. W. Tonks. February 14.—Edgbaston Assembly Rooms.**JOHNNY EXPLAINS**, episode, by Mabel J. Moss. February 5.—Rehearsal.**JOURNEY'S END**, play, in one act, by Arthur Ellis. June 30.

Dick Vernon Mr. Harry Welchman
 Major Armesley Mr. Leonard Graves
 Henshaw Mr. Basil Murray
 Warder Mr. Jack Gardom
 Mrs. Medwin Miss Joan Chaloner
 —Court.

JOY-RIDE LADY, THE, musical play in three acts, music by Jean Gilbert, English libretto by Arthur Anderson and Hartley Carrick. February 21. Transferred to the Garrick May 9. Last performance (the 105th) June 5.

Edouard Marry Mr. Bertram Wallis
 Paul Bonnet Mr. Lawrence Grossmith
 Max Somossy Mr. Rutland Barrington
 Gustav Loti Mr. George Lestocq
 Henri Tournville.. Mr. Lawrence Robbins
 Pierre Duval Mr. Bernard Merefield
 Emile Mr. A. S. Barber
 Potiche Mr. Ernest Thesiger
 Fifi du Barry Miss Thelma Raye
 Valerie de Brys Mr. Enid Sass
 Madame de Brys Miss Aida Jenoure
 Prisca von Erdödy .. Miss Sybil Arundale
 Fleurette du Verdier ... Miss Julia James
 Felice Miss Patricia Clive
 Yvonne Miss Florence Steventon
 Louise Miss Barbara Conrad
 Natalie Miss Frances Vernon
 Babette Miss Dolly Kahn
 Nanon Miss Marjory Russell
 —New.

JOY, SISTER OF MERCY, drama, in ten scenes, by Eva Elwes. December 28.

Rev Paul Wingold..Mr. Fred W. Goddard
 Stanley Winsford Mr. John Blake
 Sir Norman Winsford .. Mr. Frank Lyndon
 Rev. Matthew Freeman..Mr. John Belton
 Hon. Arthur Neil Mr. Guy Desmond
 Sam Smithers Mr. Julian Charles
 Hop Chop Mr. Jimmy B. Stewart
 General de Lisle Mr. Gerald Rathbone
 General Fullerton..Mr. Raymond St. John
 Tom Edwards Mr. Will Shepherd
 Charlotte Smithers Miss Kitty Rennie
 Doris Wingold Miss Margaret Savill
 Joyce Freeman Miss Ward
 —Hippodrome, Bilston.

JUG OF SORROW, THE, fantastic peasant comedy, in one act, by W. P. Ryan. October 20.

Patsy Mr. Sydney J. Morgan
 Donal Mr. Philip Guiry
 Seumus Mr. J. M. Kerrigan
 Father Eamonn Mr. Fred O'Donovan
 Syve Miss Ann Coppinger
 Peg Miss Kathleen Drago
 Norah Miss Eithne Magee
 —Abbey, Dublin.

JUMPS, four-act comedy, by C. A. de Lima. June 15.

Ethel Highland Miss Elaine Temple
 William Hughes Mr. F. B. J. Sharp
 Captain Jim Highland..Mr. Arthur Bachner
 Robert Hughes Mr. Charles Melling
 George Benson Mr. A. E. Walker
 Carrie Miss Grace Laurence
 Dr. Murray Mr. Arthur Bachner
 —Royal, Margate.

JUST MY LUCK, revue, by George Lestocq, lyrics by George Lestocq, Hugh Robinson, and E. le Breton Martin, music by H. Sullivan Brooke (March 16, Hippodrome, Boscombe). April 6.—Victoria Palace.

Last Days of Pompeii, The (cont.)

Sporus Mr. Chas. West
 Burbo Mr. Terry Davies
 Strathonice Miss Marie Thorne
 Saga Miss May Irene Wright
 Nydia Miss Gertrude Glamor
 Julia Miss Ruby Lee
 Ione Miss Edith Loraine
 —Queen's, Longton.

LAST HOPE, THE, drama in one act, by Walter Howard. March 23.

Captain Michael Grey Mr. Chas. Vane
 General Cromwell Mr. Jackson Hayes
 Harry Tregenna Mr. Cameron
 Mary Tregenna Miss Ellen Snow
 —Bedford.

LAST HOUR OF SOSARIA, THE, one-act play, by J. Bertram Harding. December 7.—Rehearsal.**LAST LAUGH, THE**, tragedy in one act, by Archibald De Bear. June 1.

Tom Carey Mr. Harold S. Snell
 Fred Waters Mr. Mark Hyam
 Mrs. Carey Miss Eleanor Vreedom
 Fanny Miss Hilda Laine
 —Bedford.

LAST LAUGH, THE, comedy sketch in two scenes, by A. P. de Courville. December 16.—London Hippodrome.**LEAH KLESCHNA**, condensed version of C. M. S. McLellan's play. April 6.—Bedford.**LEGENDE DE JOSEPH, LA**, text by Count Harry von Kessler and Hugo von Hoffmannsthal, music by Richard Strauss, dances arranged and composed by Michel Fokine. June 23.

Potiphar M. Alexandra Belianin
 Potiphar's Wife Mme. Tamar Karsavina
 Joseph M. Missine

Veiled Women { Mlle. Tchernichewa
 { Mlle. Pflanz
 { Mlle. Doris
 Unveiled Women ... { Mlle. Majcherska
 { Mlle. Klementowicz
 { Mlle. Munings

The Shulamite Woman, Mme. Vera Fokina
 A Sheikh M. Grigorieff
 Favourite Slave of Potiphar

 Mlle. Fokina II.
 Master of Potiphar's Household

 M. Malygin
 Young Servant of the Sheikh, M. Kosteck
 An Archangel M. Frohman
 Conductor, Dr. Richard Strauss.

—Drury Lane.

LEVEL CROSSING, THE, one-act play, by Mrs. HERBERT COHEN. (Produced by the Pioneers Players.) June 21.

John Gibbs Mr. J. Fisher White
 George Wright Mr. J. Leslie Frith
 Mrs. Keene Miss Mildred Surrey
 Rizpah Miss Elaine Sledall
 Tom Blinks Mr. Hereward Knight
 —Little.

LIE, THE, play, in one act, by J. Leslie Sparkes. April 8.—Arts Centre.**LIGHTS O' LONDON, THE**, revival of George R. Sims's melodrama. (September 10, 1881, Princess's.) April 11. Last performance (the 72nd), June 20.—Aldwych.**LIKE FATHER LIKE SON**, play, in four acts, by Roy Devereux. March 19.

Fanny Langbridge Miss Edith Barwell
 Gilda Causton Miss Olive Wilmot Davies
 Sir Eustace Kennedy
 Mr. Lawrence Hanray
 Dr. Henry Causton, Mr. George Dewhurst
 Hon. Robt. Langbridge, Mr. J. H. Roberts
 Comte de Roncelle Mr. Frank Snell
 Servant Mr. A. J. Scott Anderson
 Cyril Burgess Mr. Lawrence Anderson

Like Father Like Son (cont.)

Mrs. Burgess Miss Gertrude Sterroll
 Furber Miss Twynfred Sardon
 Footman Mr. Charles Loraine
 Mr. Dowden Mr. J. A. Dodd
 —Repertory, Liverpool.

LITTLE LORD FAUNTLEROY, Mrs. Frances Hodgson Burnett's adaptation of her own book, revived. December 26.—Playhouse.**LITTLE MINISTER, THE**, revival of J. M. Barrie's four-act play. (November 6, 1897, Haymarket.) September 3. Last performance (the 131st), December 19.—Duke of York's.**L'IMPRESARIO**, one-act play. February 16.
 Luocette Mlle. Irene Bordoni
 Ruskin M. Severin-Mars
 Lucette's Companion

 Mlle. Blanche Dufresney
 A Doctor Mr. Arthur Walcott
 —Palace.

LINES, episode in low life, by Milton Frey and Pearce Budden. January 29.

The Woman, Nell, Miss Eleanor Delaporte
 The Brute, Bill Mr. Charles Howe
 The Human Being, Mr. R. Carfax-Bayley
 —Court.

LITTLE ABBE, THE, new English version, by Rathmell Wilson of Henri Bocage and Armand Levrat's "Le Petit Abbé." March 31.—Rehearsal.**LITTLE FORTUNE-TELLER, THE**, drama, in four acts, by Nita Rae. February 23.

Claude Edison Mr. Ernest Owtrim
 Bruno Garibaldi .. Mr. Kenneth Jackson
 Kenneth Armytage .. Mr. Jack Campling
 Adolphus Lightfoot .. Mr. William Cornie
 Felici Mr. Tom Owen
 Salem Slocum Mr. Phillip P. Barry
 Bimbo Mr. Harry Parker
 Johnnie Twiddles Mr. Jack Harrell
 Mango Mr. Frank J. Pearson
 Job Mr. Edward James
 Beatrice Garibaldi Miss Amy Ellam
 Polly Bloom Miss Emily Lewis
 Cynthia Miss Ruby Maude
 —Prince's, Portsmouth.

LITTLE GREY HOME IN THE WEST, A, play, in three acts. November 23.

Jacob Mous Mr. Geoffrey Guise
 Sally Miss Violet Rangdale
 Jessie Miss Ada Rothwell
 Marie Miss Aline Carden
 Captain Trevelyan, Mr. Frank H. St. Clair
 Solomon Owles Mr. C. W. Somerset
 Lieut. Marshall Vane, Mr. Arnold G. Clark
 Commander Hardy Mr. A. T. Gullifer
 Lieut. Wilson Mr. Lionel D. Vincent
 Amos Sharkey Mr. Reginald Garland
 Seaman Joyce Mr. B. Akton
 Seaman Carson Mr. James Boulter
 Seaman Brown Mr. Ellis Dee
 Seaman Baines Mr. Tom Southey
 —Devonshire Park, Eastbourne.

LITTLE LAMB, THE, farce, in three acts, adapted by Arthur Wimperis and Hartley Carrick from the German of Franz Arnold and Ernst Bach. May 27. Last performance (the fifth), May 30.

Max Dubonnet Mr. Arthur Whitby
 Mme. Dubonnet Miss Helen Hays
 Yvonne Dubonnet .. Miss Mabel Burnage
 Marie Miss Mollie Terraine
 Theophile Barribal Mr. Louis Calvert
 Mimi Barribal Miss Laura Cowie
 Albert Viehey Mr. Leon M. Lion
 Antoine Tournaire .. Mr. E. Rudgo Harding
 René Dalbiac Mr. Robert Horton
 Richard Laftite Mr. Stanley Turnbull
 Henri Laftite Mr. Nigel Playfair
 Mme. Laftite Miss Kate Bishop
 —Apollo

- LITTLE PEACEMAKER, THE**, one-act play, by Anna Kinnison. March 25.—London Pavilion.
- LONDON BY NIGHT**, sketch, by Tom Riley. May 18.—Kino, Jarrow.
- LONGSHOREMAN BILL**, sketch, by Fred Rome. (Wood Green Empire, December 14.) December 28.
Mrs. Bunting Miss Buena Bent
George Harris Mr. Sidney Young
William Sprott Mr. Alfred Lester
—London Coliseum.
- LORD MAYOR, THE**, satirical comedy, in three acts, by Edward McNulty. March 13.
Jimmy O'Brien Mr. Sean Connolly
Mr. Gaffney Mr. Reginald Montgomery
Mr. Scanlan Mr. Michael Conniffe
Mr. Doherty Mr. Edward Reardon
Mr. Butterfield Mr. Arthur Shields
Kelly Mr. Michael Hayes
Mrs. O'Brien Miss Maureen Delaney
Moira O'Brien Miss Cathleen MacCarthy
Mrs. Murphy Miss Sheila O'Sullivan
Mrs. Moloney Miss Maura O'Byrne
—Abbey, Dublin.
- LOVE AND THE LAW**, play, in three acts, by P. D. Hutton. February 23.
John Darchester Mr. Cyril Keightley
Peter Manning Mr. George R. Montford
William Beck Mr. Julian Royce
Brooker Mr. C. W. Somerset
Maude Miss Ethel Dane
Mrs. Laura Silvester Miss Cynthia Brooke
Margaret Miss Margaret Chute
—Devonshire Park, Eastbourne.
- LOVE CHEATS**, modern play, in three acts, by Basil Dean. June 1.
Esther Hansford Miss Irene Rooke
Andy Grinter Mr. Charles Bibby
Michael Hansford Mr. Herbert Lomas
Amos Guppy Mr. Leonard Mudie
Mrs. Hansford Miss Hilda Bruce-Potter
Christopher Sampson Mr. Horace Braham
Arthur Gwyther Mr. Milton Rosmer
—Coronet.
- LOVE LETTERS, THE**, one act play, by W. de Veer. February 17.—Cosmopolis.
- LOVING AS WE DO**, play, in one act, by Gertrude Robins (February 2, Gaiety, Manchester). May 11.
James Durham Mr. Leonard Mudie
Brooks Mr. Basil Holmes
Eve Wernington Miss Hilda Bruce-Potter
—Coronet.
- LOYALTY**, one-act play, by "Della Bonna." June 3.—London Pavilion.
- LUCIFERA**, dramatic ballet. April 4.—Court.
- LUCKY MISS, A**, musical comedy incident in one scene, the book and lyrics by W. H. Risque, and the music by Howard Talbot. July 15.
Miss Elsie Carlton Miss Florence Wray
Parker Miss Jean Allistone
Mr. Jimmy Flipp Mr. Thomas E. Pauncefort
Mr. Jack Venn Mr. Harvey Braban
—London Pavilion.
- LUCKY PETER**, one-act play, by Robert Higginbotham. December 7.
Sir Aubrey Scott, Bart.
Mr. Grendon Bentley
Peter Coulthwaite Mr. Gordon Ash
Mr. Pinchin Mr. Charles Groves
Servant Mr. Douglas Johnstone
—Gaiety, Manchester.
- MACHINE, THE**, study of Lancashire life, by Edward Morton. February 18.
William Roscow Mr. Herbert Russell
Betsy Sutherland Miss Ethel Harper
Sarah Alice Roscow Miss Gladys Lloyd
A Child Miss Violet Birch
A Man Mr. Fred L. Humphreys
—Repertory, Bushey.
- MADAME AMALIE, MILLINER**, one-act play, by Sylvia White. March 20.—Arts Centre.
- MADMAN, THE**, melodrama, in two parts and nine scenes, by Gladys Hastings-Walton. June 15.
Dr. Thornton Driffeld Mr. Percy Brown
Richard Cleveland Mr. Cliffe Deane
Major Mark Stanton Mr. Harland Brookes
Phillip Steele Mr. Arthur L. Read
Lrd Algeron Tweedvale Mr. W. Annersley
Freddy Verimore Mr. Victor T. Raymond
A Bank Messenger Mr. J. S. Meadows
Lola Delgarde Miss Gipsy Alexander
Dolly Deane Miss Vida Hazlewood
Nell Lorimer Miss Gladys Hastings-Walton
—Royal, Barnsley.
- MAMEENA**, play, in five acts and thirteen scenes, dramatised by Oscar Asche from H. Rider Haggard's story "Child of Storm." September 30.
Allan Quatermain Mr. Harcourt Beatty
King Mpande Mr. Hubert Carter
Prince Umbuyazi Mr. Frederick Worlock
Prince Cetshwayo Mr. George D. Treloar
Saduka Mr. Oscar Asche
Zikali Mr. Herbert Grimwood
Umbezi Mr. Fred Lewis
Masapo Mr. Tom Mowbray
Mapita Mr. Caleb Porter
Messenger Mr. George Skillan
Servant Mr. John Flanagan
Servant Mr. Kuamina Alexander
Princess Nandi Miss Dora Barton
Unkomazi Miss Bessie Major
Mameena Miss Lily Brayton
—Globe.
- MAM'SELLE CHAMPAGNE**, French musical burlesque in three scenes, the book, lyrics, and production by Leslie Stiles, and the music by Edward Jones. (June 4, Poyal, Plymouth.) June 22.
Johnny Bull Mr. Mark Lester
Martha Banks Miss Nellie Dade
Louise de Montez Miss Maubs Cecil
Suzette Miss Bertie Adams
Sadie Miss Muriel Kelly
Gaston de Montez Mr. Leslie Stiles
—Oxford.
- MAM'SELLE TRALALA**, musical play, in three acts, book by Arthur Wimperis and Hartley Carrick, from the German of Georg Okonkowski and Leo Leipziger, music by Jean Gilbert. April 16. Last performance (the 105th), July 24.
Bruno Richard Mr. James Blakeley
Madame Richard Miss Amy Augarde
Claire Miss Gwladys Gaynor
Pierre Delacour Mr. Morant Weber
Georges Dieudonné Mr. F. Pope Stamper
Phillipe Michel Mr. Charles Trevor
Aristide Volnay Mr. Ernest Hendrie
Max Mr. Tom A. Shale
Fifine Miss Doreen Langton
Adele Miss Lorna Della
Nanette Miss Phyllis Allen
Celeste Miss Margot Kelly
Messenger Mr. A. Lynn
Susette Miss Alma Hughes
Babette Miss Dorothy Durand
Rosette Miss Lily Blythe
Fouchette Miss Violet Cameron
Guillaume Mr. Stanley Brightman
François Mr. Eliot Skinner
Narcisse Mr. Louis Russell
Edouard Mr. Claude Renshaw
Henri Mr. Frank Melville
Fraisette Miss Alma Lee
Tina Miss Maisie Burlingham
Mimi Miss May Morton
Madame Fleuriot Miss Frances Torrens
Noisette Miss Yvonne Arnaud
—Lyric.

MAN AND SOME WOMEN, A, play, in three acts, by Githa Sowerby. October 28.

Rose Shannon .. Miss Hilda Bruce-Potter
Elizabeth Shannon Miss Clara Welby
Grey Miss Marie Royter
Jessica Hendred Miss Irene Rooke
Hilda Shannon Miss Muriel Pope
Jack Hendred .. Master Christopher Frere
Richard Shannon Mr. Milton Rosmer

—Gaiety, Manchester.

MAN CAN ONLY DO HIS BEST, A, one-act play, by Kenneth Sawyer Goodman. July 6.

Gilles Mr. Wallace Evennett
Dr. Labulgobolus .. Mr. Christian Morrow
Captain Rasuli Mr. Ernest C. Chassel
The Mayor Mr. William Dexter
An Officer Mr. Roman Sweeny
Another Officer Mr. Norman Walker
Simonetta Miss Edith Smith
Julietta Miss Frances Waring

—Gaiety, Manchester.

MAN'S BEST PAL, A, play, in four acts, by Emma Litchfield. (June 1, Grand, Mansfield.) June 8.

Tom Cartwright Mr. Arthur Hinton
Austin Neville Mr. Julien Mitchell
Bill Madden Mr. Arthur Keand
Teddy Merryman Mr. Oliver Seymour
Doctor Marsden Mr. Richard Yates
Bob Grey Mr. Harold Wood
Surlly Sam Mr. Lionel Balmont
Lucy Cartwright Miss Lillie Livesey
Sarah Madden Miss Ethel Ramsay
Florrie Fancourt Miss Nancy Newell
Rose Leslie .. Miss Gertrude Ena Newham

—Royal, Stratford.

MAN WHO STAYED AT HOME, THE, play, in three acts, by Lechmere Worrall and J. E. Harold Terry. December 10.

Christopher Brent Mr. Dennis Eadie
Carl Sanderson Mr. Malcolm Cherry
John Preston, J.P. Mr. Hubert Harben
Percival Pennicuik Mr. Stanley Logan
Fritz Mr. E. Henry Edwards
Corporal Atkins Mr. Campbell Gullan
Mrs. Sanderson Mrs. Robert Brough
Miriam Leigh Miss Ruth Mackay
Molly Preston Miss Isobel Elsom
Miss Myrtle Miss Jean Cadell
Frauline Schroeder Miss Mary Jerrold
Daphne Kidlington. Miss Elizabeth Risdon

—Royalty.

MAN WITH NO HOME, THE, comedy episode, translated from the Austrian, and adapted to the English stage by Fred Wright. (May 11, Ardwick Empire, Manchester.) May 18.

The Cabman Mr. R. A. Brandon
The Professor. Mr. Lawrence J. Lawrence
The Professor's Wife .. Miss Joan Keddie
The Policeman Mr. H. Jones
The Waiter Mr. A. Wilson
The Two Nuts Mr. Harry Green

Two Nutterackers (Miss Jessie Forbes)

Man with No Home Mr. Fred Wright

—London Coliseum

MARGARETTA, one-act play, by Arnoldine Whiteley. March 26.—Court.

MARGOLD, Scottish comedy, in three acts, by Charles Garvice and Allan E. Abbott. March 30.

Tennie Miss Nell Greig
Mrs. Pringle Miss Agnes Lawson
Margold Miss Rita MacIveride
Mme. Marly Miss Beatrice Smith
Peter Clong Mr. Eliot Makeham
Ardie Forryth Mr. Nicholas Ifannan
Major Andrew Sellar Mr. Douglas Vigors
Private Morgan Mr. W. S. Harford
Bobbie Townsend Mr. N. N. Wimbush
Captain Lumsden Mr. Frank Darrh

—Royalty, Glasgow.

MARION'S CRIME, one-act play, by Hubert Stewart. March 25.—London Pavilion.

MARRIAGE A LA MODE, skit introduced into The Passing Show. August 3.—Palace.

MARIAGE DE MLE. BEULEMANS, LE, revival of the comedy of Belgian life, by Frantz Fonsoon and Fernand Wicheler. (Belgium, 1909; Renaissance, Paris, 1910; September 16, 1911, Globe; English version (Little Miss Llewellyn), August 31, 1912, Vaudeville). December 7.—Criterion.

MARRIAGE OF KITTY, THE, revival of the adaptation of *La Passerelle* of Mme. Fred de Grésac and François de Croisset. (Duke of York's, June 8, 1911.) February 24. Last performance (the 75th), May 2.—Playhouse.

MARRIED FOR LOVE, drama, in four acts, by Jack Denton. April 6.

Sir Joseph Garnet .. Mr. William Clayton
George Garnet Mr. William Ralston
James Ashlyn Mr. Harry T. Wood
Jonathan Hale Mr. J. F. Brandon
Billy Stickers Mr. Jack Denton
Geoffrey Lee .. Mr. Chas. A. Armitage
Ali, Son of Toogan

Mr. Ralph P. Prowser

Dr. Stewart Mr. Palliser Acocok

A Footman Mr. Alex Browne

A Policeman Mr. William Eyton

Clerk at the Crown Hotel

Mr. Ernest Nunn

Mary Garnet Miss Mabel Scudamore

Dora D'Arcy Miss Lillian O. Williams

Martha Morley Miss Lawson

Jemima Miggs Miss Eva Reed

—Holloway Empire.

MARTYR, THE, romantic play, in seven tableaux, by Charles Freeman and Grace Geraldine. June 22.

Pierre Gillette Mr. Charles Freeman
Mme. Gillette Miss Nelly Hayes
Elaine Gillette Miss Ivy Carleon
Louis Duval Mr. Ernest W. Parr
Victor Rochelle Mr. Rhys Meredith
Bruno Mr. Will Scotton
Mme. Bruno Miss Emily Huby
Peter le Gros Mr. Fred Lennox-Jones
Paul Longbow Mr. John Barlow
Marie le Gros Miss Nellie Norman
Serving Maid Miss Nina Oakes

—Grand, Lancaster.

MARY-GIRL, play, in four acts, by Hope Merrick. January 13. Last performance (the 22nd) January 31.

Mrs. Finch Miss Mary Brough
Mary Sheppard Miss May Blayney
Ezra Sheppard .. Mr. Norman McKinnel
Cooper Mr. Harold Brady
Mrs. Barlow-Brown .. Miss Helen Fellers
Parlourmaid Miss Mabel Maund
Mrs. Quick Miss Ethel Trevor Lloyd
Countess of Folkington Miss Dorothy Fane
George Latimer Mr. Charles Kenyon
The Earl of Folkington Mr. O. B. Clarence
Emily Miss Mary Clare
Polly Finch Miss Olive Walter

—Vaudeville.

MASTER OF IRON, THE, dramatised version, in four acts, of Ohnet's "Le Maître de Forges," by Holt Whitby. May 4.

Philippe Escande Mr. Rupert Lister
Gaston, Duc de Bligny Mr. Horace Booth
Robert Mr. Ardene Linden
Bachelin Mr. John Burton
Baron de Préfont. Mr. Charles Wiseman
Octave Mr. Arthur Claremont
La Bréde Mr. Percy Watts
Doctor Manette Mr. Austin Churton
A Servant Mr. Thomas Read
Athene Miss Lillian Seaton

Master of Iron, The (cont.).

Baronne de Préfont.. Miss Vera Crichton
 Marquise de Beaulieu Miss Nora Kingsley
 Suzanne Miss Beryl Wyllie
 Claire de Beaulieu Miss Cécile Barclay
 —Tyne, Newcastle.

MELTING POT, THE, drama, in four acts, by Israel Zangwill. (Produced by the Play Actors.) January 26, Went into evening bill at the Queen's, February 7: Transferred to Comedy, April 13. Last performance (the 120th), May 23.

David Quixano.....Mr. Harold Chapin
 Mendel Quixano.....Mr. Hugh Tabberer
 Baron Revendal.....Mr. H. Lawrence Leyton
 Quincy Davenport, jr., Mr. P. Perceval Clark
 Herr Pappelmeister.....Mr. Clifton Alderson
 Vera Revendal.....Miss Phyllis Relp
 Baroness Revendal.....Miss Gillian Scaife
 Frau Quixano.....Miss Inez Bensusan
 Kathleen O'Reilly.....Miss E. Nolan O'Connor
 Settlement Servant.....Miss Ruth Parrott
 —Court.

MENACE, THE, play, in three acts, by Irene Osgood. December 14.

Lady Martin.....Miss Amy Ravenscroft
 Evelyn Martin.....Miss Dorothy Edwards
 Benwor.....Mr. T. L. Julian
 Lieutenant Jack Stanley Mr. Austin Fairman
 Col. George Nolan Mr. Reginald Rivington
 Charles Bodin.....Mr. F. Warwick Ward
 Maurice Barradot.....Mr. Lionel West
 Mr. Hedgewoods.....Mr. Ernest A. Douglas
 Inspector Dart.....Mr. L. Fraser
 Clotilde.....Miss Yolande May
 Baron von Stoll.....Mr. Leonard Shepherd
 —Opera House, Northampton.

MERCHANT OF VENICE, THE. The Little English Theatre in Paris company's revival of Shakespeare's play. February 24.—Court.

MERCHANT OF VENICE, THE. Shakespeare's play was revived by Miss Florence Glossop Harris and Mr. Frank Cellier. November 12.—Prince's.

MERRY-GO-ROUND, THE, "inconsequential medley," in two acts and eleven scenes, by Fred Thompson, lyrics by C. H. Bovill, mise-en-scène by P. L. Fiers, music composed and arranged by Frank E. Tours, stage production by Tom Reynolds, dances and ensembles by Gus Sohlke. June 11.—Empire.

MERRY MANNEQUINS, The (see HULLO! DARLING, under which title it was originally produced). July 13.—Oxford.

MESSAGE FROM MARS, A, revival of the play, in three acts, by Richard Ganthony. (November 22, 1899, Avenue.) December 2.

Horace Parker Mr. Charles Hawtre
 A Tramp Mr. George Tully
 Arthur Dicey Mr. Charles Lascelles
 Dr. Chapman Mr. H. Geslin
 Mr. Ferguson Mr. Edgar B. Payne
 Sir E. Vivian Mr. Henri Laurent
 Sir Roland Wright Mr. Edward Arnott
 Joe the Coster Mr. Norman Haddock
 The Emperor Master Edward Hayward
 Muggeridge Mr. Charles Ashwell
 Jim Mr. Lionel Williams
 Policeman Mr. Frank Wakefield
 Servant Mr. R. Austen
 Watchman Mr. Ashton
 Boy Master George Woodhouse
 The Messenger Mr. E. Holman Clark
 Miss Parker Miss Mabel Younge
 Mrs. Clarence Miss Mona Harrison
 Bella Miss Gladys Maude
 Polly Miss M. Summerley
 A Flower Girl Miss G. Meiklejohn
 A Poor Woman Miss Lydia Rachel
 Girl Miss Esmé Wynne
 Minnie Temple Miss Margery Maude
 Guests, etc.—Misses L. Flocton. Maun
 Ewin, Mr. W. Hulbert, Mr. N. Haddock.
 —Apollo.

MIDAS, mythological comedy, in one tableau, by Leon Bakst, dances arranged and composed by Michel Fokine, music by Maximilien Steinberg. June 13.

Oreade Mme. Tamar Karsavina
 Midas M. Adolf Bolm
 Apollon M. Max Frohman
 Tmole M. Warzynski
 Judges { M. Kowalski
 { M. Malygin
 Pan M. Romanov
 Centaur M. Oumansky
 Faun Mlle. Sboliar
 Conductor, M. Pierre Monteux.

—Drury Lane.

MIDGET, play, in one act, by W. Burnett Garrett. February 12.—Court.

MIDNIGHT MYSTERY, A, drama, in four acts. June 29.

Norman Dale Mr. Wilson Howard
 Frank Travers Mr. Richard Ferris
 Dick Mercer Mr. Malcolm Comming
 Mark Ambrose Mr. Charles Paige Lawrence
 Bill Purvis Mr. George Asquin
 James Matthews Mr. J. E. Dinnie
 Detective Fuller Mr. Tom Barnham
 P.C. Peel Mr. R. Sidney
 Mrs. Purvis Miss Constance Dana
 Gladys Travers Miss Bertha Spofforth
 Martha Giggles Miss Lillie Leoville
 Miriam Lee Miss Lydia Mannington
 Ethel Ambrose Miss Poppy Asquin
 —Royal. Stratford.

MIDSUMMER NIGHT'S DREAM, A, Mr. Granville Barker's revival of, arranged in three parts. February 6. Last performance (the 99th) May 9.

Theseus Mr. Balliol Holloway
 Egeus Mr. Ralph Hutton
 Demetrius Mr. Guy Rathbone
 Lysander Mr. E. Ion Swinley
 Philostrate Mr. Herbert Hewetson
 Quince Mr. Arthur Whitby
 Snug Mr. Neville Gartside
 Bottom Mr. Nigel Playfair
 Flute Mr. Leon Quartermaine
 Snout Mr. Stratton Rodney
 Starveling Mr. H. O. Nicholson
 Hippolyta Miss Evelyn Hope
 Hermia Miss Laura Cowie
 Helena Miss Lillah McCarthy
 Oberon Mr. Dennis Neilson-Terry
 Titania Miss Christine Silver
 Puck Mr. Donald Calthrop
 A Fairy Mr. George Burrows
 Peas-Blossom Miss Odette Gombault
 Cobweb Miss Marjorie Coulson
 Moth Miss Eileen Jowett
 Mustard-Seed Miss Sheila O'Brien
 —Savoy.

MIDSUMMER NIGHT'S DREAM, A, Shakespeare's play. Mr. Henry Herbert and A. Brough Pearce began a season. December 26.—Coronet.

MIGRATION OF BIRDS, THE, one-act play, by Ena Hay Howe. April 25.—Passmore Edwards Settlement.

MILESTONES, revival of Arnold Bennett and Edward Knoblauch's three-act play (March 5, 1912). Royalty, October 31. Last performance (the 33rd) November 28.—Royalty.

MILL GIRL'S WEDDING, A, drama, in four acts, by Herbert Shelley. (November 26, 1913, Gaiety, Burnley.) February 16.

Peter Arncliffe Mr. Herbert Shelley
 Luke Thorndyke Mr. Royce Milton
 James Gray Mr. Tom Naylor
 Samuel Caudel Mr. Bruce Allen
 Adam Parker Mr. Emmet Dunbar
 Isaac Grindley Mr. Alfred George
 Binks Mr. Charles Vaughan
 Mary Selwin Miss Rhoda Larkin
 Cissie Gray Miss Gipsy Touzeau

Mill Girl's Wedding, A (cont.).

Elsie Miller.....Miss Florence Huntley
Nannie GrayMiss Alma Shelley
—Royal, Stratford.

MILL GIRL'S SECRET; OR, A LAD AND HIS LASS, A. melodrama, in. four acts, by Frank Adair and C. A. Clarke. February 23.

Nell Burnley Miss Louie Adair
Eliza Ann Stubbs .. Miss Winifred Acton
Betty Puttitt Miss Jenny Bostock
Vera Carew Miss Doris Kelsey
Martha Miss De Costa
Little Ned Little Olive
Bob Burnley Mr. Conrad E. Stratford
Chief Inspector Yarde Mr. Guy Routh
John Willie Wilkinson .. Mr. Ernie King
Constable Robins Mr. James Wallace
Pedro Mr. Peter McDonald
Prisco Joe Mr. Hollivell Jones
Surlly Jim Mr. Ernest Hamilton
Broncho Bill Mr. Wilfred Farquharson
Steve Marlow Mr. Frank Thompson
Isaac Jacobs Mr. Fred Acton
Boleski Mr. Arthur Saxby
Bonaparte Mr. Ben Stuart
Carl Hoffman Mr. Frank Adair
—Junction, Manchester.

MIND YOUR OWN BUSINESS, revue, in four scenes, by Charles Baldwin, music by Ernest Longstaffe. July 20.

Bella Miss Betty Green
Lola Miss Vera Hind
Dick Mr. Athol Yates
McPhial Mr. Hugh Ogilvie
Guiseppa Mr. Charles North
Bloggs Mr. Arnold Richardson

The Four Daugh-
ters of Bloggs { Miss Dora Courtney
 Miss Victoria Campbell
 Miss Queenie Scott

Leonard Mr. Kenneth Cove
—Palace, Oldham.

MINUTE'S WAIT, A, farce, in one act, by Martin J. McHugh. August 27.

Barney Domigan Mr. Arthur Sinclair
Christy Domigan Mr. Philip Gurry
Mrs. Falsely Miss Norah Desmond
Mary Ann McMahon .. Miss Eithne Magee
Andy Rourke Mr. Fred O'Donovan
Pat Morrissey Mr. J. A. O'Rourke
Jim O'Brien Mr. S. J. Morgan
Tom Kinsella Mr. J. M. Kerrigan
Mrs. Kinsella Miss Ann Coppinger
—Abbey, Dublin.

MIRANDA OF THE WILDS, drama, in four acts, by Mrs. F. G. Kimberley. December 24.

Kenneth Gordon .. Mr. T. W. Duncombe
Jim Arlington Mr. J. C. Carlyle
Lawyer Bill Mr. Fred Garrett
John Melsome .. Mr. Albert E. Bannister
Richard Gordon Mr. Chas. Warne
Ferdinand Mr. Percy Johnson
Roberts Mr. Frank Camp
Gowong Mr. Joseph Smith
Beauty Smith Mr. F. Austin
Brown Princess Miss Lillian Bales
Ducina Deane Miss Joan Ellis
Miranda of the Wilds Mrs. F. G. Kimberley
—Royal, Wolverhampton.

MISER'S DREAM, THE, comedy-dramatic episode, in one scene. November 2.

Sol Abrahams Mr. Hyman Adler
George Abrahams .. Miss May L. Manninger
George Mr. T. Gordon Blyth
—Holborn Empire.

MISSING HAND, THE, dramatic sketch, in one act, by Monckton Hoffe. June 22.

Graham Warrenner Mr. Warwick Wellington
Ambrose Hartigan .. Mr. Richard Carfax
Peter Hartigan Miss Sadie Cecil
Lady Warrenner Miss Molly Hamley Clifford
—Metropolitan.

MRS. MURPHY'S BET, Irish incident, by Carmel Haden Guest. January 29.
Mrs. Murphy Miss Jennie Thomas
Maggie Murphy

Miss Eileen Desmond Deane
Patrick Murphy Mr. Richard Evans
Bridget Miss E. Nolan O'Connor
—Court.

*MISS CLEMENTIA'S ENGAGEMENT, one-act play, by Cyril Clarke. May 7.—Rehearsal.**MISS HOOK OF HOLLAND, revival of the musical play, in two acts, by Paul A. Rubens and Austen Hurgon, music by Paul A. Rubens (Jan. 31, 1907, Prince of Wales's). October 27. Last performance (the 62nd) December 19.—Prince of Wales's.**MISS LAMB-OF CANTERBURY (presented for the first time in London), musical comedy, by T. C. Mac and H. L. Osmond. May 25.*

Major Barney O'Neale
Mr. Henry L. Osmond
George Goodman .. Mr. Sylvester Stuart
Jeremiah Stoney Mr. Percy Foreman
Ezekiah Stoney Mr. W. Ridley
Thomas Twickham Mr. Tom Solly
Mr. Groaner Mr. Harry Brace
Mr. Outosight Mr. Albert Allmark
Mr. Fly Mr. Leslie Haslam
Sadie Miss Sybil Hazen
Grace Miss Minnie Courteney
Lulu Miss Belle Mahone
Violet Miss Ray Lester
May Miss Maisie Grey
Maud Miss Fay Courteney
Evelyn Miss Doris Smith
Gertie Miss Alice Walker
Millie Miss Adeline Ridley
Kittie Miss Gladys Walkden
Hilda Marston Miss Dorothy Barron
Mrs. Eureka Gampney Miss Violet Vivian
Grace Gampney Miss Hilda Playfair
Clara O'Neale Miss Ethel Glyde
—Royal, Woolwich.

*MISS PARIS IN LONDON, land and water revue, in seven scenes, by Leonard F. Durell, with lyrics by Aubrey Fitzmaurice and Alfred Berlyn, music composed and arranged by David Comer. May 11.—Oxford.**MISTAKEN IDENTITY, comedietta. November 2.—Ambassadors.**MISTRESS DOLLY ADAIR, costume play in one scene, taken from an incident in Horace Blackley's novel, "A Gentleman of the Road," by Arthur Blackley. July 20.*

The Earl of Reigate. K.G.

Mr. Leyton Cancellor
Pierre Mr. Philip Tonge
Groom of the Chambers Mr. L. Arthur
Richard Maynard Mr. H. A. Meredith
John Grey Mr. J. Aysome
Margaret Crofton Miss C. Bayley
Dolly Adair Miss Florence Tempest
—Putney Hippodrome.

*MIXED GRILL, A, burlesque revue in six scenes, book and lyrics by W. H. Risque, music by Howard Talbot. March 2.—Hippodrome, Southend.**MOB, THE, play, in four acts, by John Galsworthy. (March 30, Gaiety, Manchester.) April 20.*

Edward Mendip.....Mr. D. Lewin Manninger
Stephen More Mr. Milton Rosmer
The Dean of Stour .. Mr. Leonard Mudie
General Sir John Julian

Mr. Herbert Lomas
Katherine More Miss Irene Rooke
Helen Julian Miss Hilda Bruce Potter
Captain Herbert Julian. Mr. William Home

Mob, The (cont.).

Henry Mr. Basil Holmes
 Olive Miss Phyllis Bourke
 Alan Steel Mr. Eric Barber
 Nurse Wreford Mrs. A. B. Tapping
 Wreford Mr. Cecil G. Calvert
 His Sweetheart Miss Hilda Davies
 James Home Mr. Archibald McLean
 Mark Wace Mr. Napier Barry
 Charles Shelter Mr. Percy Foster
 William Banning Mr. Charles Bibby
 A Doorkeeper Mr. Alfred Russell
 A Student Miss Ellis Dee
 A Girl Miss Muriel Pope
 —Coronet.

MODERN MOUSME, A, play, in two scenes,
 by Flora Hayter. January 26.—Arts Centre.

MON AMOUR, musical romance, in one act and
 a prologue, book by Edgar Allen Woolf.
 December 7.—Oxford.

MON DESIR, opéra-bouffé, in one scene and a
 prologue, by Edgar Allen Woolf, music by
 Armand Kalisz. March 9.

Jacques Mr. Armand Kalisz
 Percy Mr. Charles Clear
 Ludwig Mr. Joseph Milton
 Geraldine Darrar Miss Amelia Stone
 Miss Isore Miss Ruth Grosvenor
 The Concierge Mr. R. G. Richards
 —Finsbury Park Empire.

MONNA VANNA, first public performance of
 Maurice Maeterlinck's play. July 21.—
 —Queen's.

MORE IMMEDIATE INTEREST, A, comedy,
 in one act, by Winifred St. Clair. March
 18.—Arts Centre.

MOTHER MINE, drama, in eleven scenes, by
 Eva Elwes. (August 24, Osborne, Man-
 chester.) September 7.

Lord Westfield Mr. Reginald A. Turner
 Ronald Bray Mr. Edward Ashby
 Stephen Featherstone. Mr. Charles Holmes
 Richard Fenton Mr. Alfred Goddard
 Jim Pennet Mr. Will Glaze
 Jackson Mr. Cranleigh Andrews
 Coastguard Luff Mr. Jack Jones
 Inspector Scott Mr. George Gormley
 Mr. Wharton Mr. Edward Halsey
 Lady Westfield Miss Eva Elwes
 Rhoda Featherstone Miss Mona Gray
 Poppy Miss Betty Seymour
 —Elephant and Castle.

MOTHERS OF ENGLAND, patriotic scena,
 by Howard Ashley. November 9.—Palace,
 Woodhouse.

MUSIC AND MOONLIGHT, one-act play, by
 Winifred Stamper. March 25.—London
 Pavilion.

MUSIC-CURE, THE, farce, in one act, by
 G. Bernard Shaw. (Palace, March 23.)
 January 28.

Lord Reginald Fitzamby

Mr. Wm. Armstrong
 Dr. Dawkins Mr. Frank Randall
 Strega Thundridge. Miss Madge McIntosh
 —Little.

MY AUNT, farce, adapted by Sydney Blow
 and Douglas Hoare from Paul Gavault's
Ma Tante d'Honfleur. August 26. Last
 performance (the 37th), September 26.
 Mr. Aubrey Braxton

Mr. A. W. Baskcomb
 Mr. Tarbolton Mr. Harry Frankiss
 Mr. Leslie Tarbolton. Mr. Pope Stamper
 Dr. Sweetie Mr. Ernest Hendrie
 Anthony Mr. Frank Denton
 Simpson Mr. Harold Rivers
 Suzanne Grancier Mlle. Yvonne Garricke
 Mrs. Tarbolton Miss Mollie Lowell
 Mrs. Montague Miss Madge Saunders
 Miss Rayner Miss Violet Gould
 Bryant Miss Kathleen Gower
 Mrs. Martingale Miss Lottie Venne
 —Vaudeville.

MY FRIEND, THOMAS ATKINS, War sketch,
 by Constance Campbell. (November 26,
 Hippodrome, Manchester.) December 14.
 A Prussian Captain. Mr. John Tresahar
 A Sergeant Mr. Alfred Rivers
 Mme. Armont Miss Margaret Omar
 Jean Miss Mona Maughan
 A Highland Soldier. Mr. Eldrett Guison
 Mavis Daverill Miss Evelyn Millard
 —London Coliseum.

MY LADY'S DRESS, play, in three acts, by
 Edward Knoblauch. April 23. Last per-
 formance (the 176th) October 24.

ACT ONE.—THE MATERIAL.

Scene one.—Anne's Boudoir.

John Mr. Dennis Eadie
 Anne Miss Gladys Cooper
 Leonie Miss Janet Ross

Scene two.—A Peasant's House, Italy.

Peo Mr. Edmund Goulding
 Nina Miss Gladys Cooper
 Le Grisa Miss Beryl Mercer
 Gioann Mr. Dennis Eadie
 Scene three.—A Workroom, Lyons, France.
 Nicolas Mr. Campbell Gullan
 Annette Miss Gladys Cooper
 Pere Simon Mr. Arthur Baxendell
 Joanny Mr. Dennis Eadie
 Rondier Mr. Dorian Fisher

ACT TWO.—THE TRIMMING.

Scene one.—A Garden, Holland, 1650.

Antje Miss Gladys Cooper
 Moeder Kaatje Miss Edith Evans
 Myneer Cornelis Mr. Edmund Maurice
 Jonkheer Ian Van der Bom

Mr. Dennis Eadie

Scene two.—A Room, Whitechapel, London.

Annie Miss Gladys Cooper
 Mrs. Moss Miss Beryl Mercer
 Liza Miss Lynn Fontanne
 Jack Mr. Dennis Eadie
 Scene three.—A Trapper's Stockade, Siberia.
 Louka Mr. Edmund Goulding
 Yermak Mr. Dorian Fisher
 Anna Miss Gladys Cooper
 Ivan Mr. Dennis Eadie

ACT THREE.—THE MAKING.

Scene one.—"Jacquelin's," New Bond St.

Anne Miss Gladys Cooper
 Sir Charles Mr. Edmund Maurice
 Mrs. Collisson Miss Lynn Fontanne
 Lady Appleby Miss Elizabeth Kirby
 Hon. Peter Withers Mr. David Darrell
 Miss Sylvia Miss Edith Evans
 Miss Madeleine Miss Adela Weekes
 A Fitter Miss Wilma Leyman
 Messaline Miss Gladys Barnett
 Trottinette Miss Marjorie Hume
 Psyche Miss Winifred Ellice
 Rosamund Miss Barbara Neville
 Jacquelin Mr. Dennis Eadie
 Buttons Mr. Edward Ayres
 Anita Miss Gladys Cooper
 Scene two.—The Other Side of the Curtain.
 Jacquelin Mr. Dennis Eadie
 Anita Miss Gladys Cooper
 Messaline Miss Gladys Barnett
 Trottinette Miss Marjorie Hume
 Psyche Miss Winifred Ellice
 Rosamund Miss Barbara Neville
 Miss Sylvia Miss Edith Evans

Scene three.—Anne's Boudoir.

Anne Miss Gladys Cooper
 Leonie Miss Janet Ross
 John Mr. Dennis Eadie
 —Royalty.

MY LADY'S UNDRRESS. October 17.—Ambas-
 sadors.

NAPOLEON AND JOSEPHINE; A ROYAL
 ROMANCE, play, in a prologue and four
 acts, by Ange Galdemar (adapted from the
 French by Gordon Smith). October 26.
 Napoleon M. Juan Buonaparte
 Duke of Otranto. Mr. Hugh Montgomery

Napoleon and Josephine; A Royal Romance (cont.).

Count Charles de Vilroy Mr. Naylor Grimson
 General Duroc.....Mr. Clifford Desboro
 Marshal Berthier.....Mr. Stuart Merston
 Marshal Macdonald.....Mr. Alfred Stewart
 Marshal Ney.....Mr. Walter Clegg
 Marshal Lefebvre.....Mr. Wilfred Keriston
 Cambacères.....Mr. George Laney
 Sergeant Lequen.....Mr. Edward Chester
 Renat.....Mr. Bernard Ince
 Sir Neil Campbell.....Mr. Frank Brandon
 Count Schouvaioff.....Mr. Ernest Barnes
 General Koller.....Mr. Leslie Forrest
 Count Waldeburg.....Mr. Gus Tate
 Constant.....Mr. Wilfred Keriston
 Marie Louise.....Miss Eve Moore
 Countess Linka.....Miss Kathleen O'Brien
 Mammoutcha.....Miss Marie Harcourt
 Mme. de Boubers.....Miss Maisie Bramley
 Mlle. Avrillon.....Miss Pauline Selby
 The King of Rome.....Miss Marjorie Coulson
 Josephine.....Miss Gwen Williams
 —Holloway Empire.

NATION'S HYMN, A, play, in one act, by M.

E. Coe. October 19.
 Rouget de Lisle.....Mr. Edward Lytton
 Jacques de Luneville Mr. T. Gideon Warren
 Officer.....Mr. Arthur Leigh
 Mme. Blois.....Miss Sara Mead
 Pauline.....Miss Gwendoline Hay
 —London Hippodrome.

NEVER SAY DIE. Revival of W. H. Post's farce. (September 13, 1913, Apollo.) November 4. Last performance (the 12th) November 14.—Apollo.**NEW CLOWN, THE**, farce, by H. M. Paull. (Originally produced Margate, February 3, 1903; Terry's, March 31, 1906.) Revived December 29, for a series of matinées.—New.**NEW LEAF, A**, farcical playlet, in one scene, by Charles H. Dickinson. January 19.
 Jeanne Roussel.....Miss Mary Mackenzie
 Lucille Monnery.....Miss Victoria Addison
 Nanette.....Miss Mollie Sainton
 Paul Roussel.....Mr. Victor Marcel
 Charles Monnery.....Mr. Felix Seel
 —Tivoli.**NEW SHYLOCK, THE**, a comedy of New York Ghetto life, by Herman Scheffauer. (October 5, Gaiety, Manchester.) October 29. Last performance (the 21st) November 14.

Sarah Ehrlich.....Miss Edyth Olive
 Sam Ehrlich.....Mr. Otto Alexander
 Rebecca Ehrlich.....Miss Madge Titheradge
 Simon Ehrlich.....Mr. Louis Calvert
 Leonard Scribner.....Mr. Lionel Atwill
 A Young Man.....Mr. Aubrey Prust
 A Little Girl.....Miss Renée Mayer
 Louis Scribner.....Mr. Lyston Lytle
 —Lyric.

NEW WAY TO PAY OLD DEBTS. Revival of Philip Massinger's comedy. October 26.—Repertory, Birmingham.**NIGHT OF THE WEDDING, THE**, one-act comedy, by Campbell and Todd. June 29.—Easton.**NORTHERNERS, THE**, four-act drama, by Harold Brighouse. August 27.

Ephraim Barlow.....Mr. Ernest Haines
 John Hoppenstall.....Mr. William Podmore
 Guy Barlow.....Mr. Douglas Vigors
 Captain Lascelles.....Mr. R. C. Hammond
 Matthew Butterworth.....

Mr. Ernest C. Cassel
 Martin Kelsall.....Mr. Herbert Lomas
 Joseph Kaley.....Mr. Wallace Evemett
 Henri Callard.....Mr. John Wardle
 Manservant.....Mr. Howard Plinge
 Mary Butterworth.....Miss Frances Waring
 Ruth Butterworth.....Miss Mona Limerick
 —Gaiety, Manchester.

NOT LIKELY, revue, in ten scenes, by George Grossmith and Cosmo Gordon Lennox, musical numbers by H. Christie, Melville J. Gideon, Elsa Maxwell, Cecil Macklin, Willy Redtone, and Harry Tierney, additional lyrics by Lauri de Frece, Robert Tharp, and Douglas Stuart. May 4.—Alhambra.

NOW WE KNOW, revue, produced by E. G. Pelton. July 6.—Edmonton Empire.

NUIT DE MAI, fantastic comic opera, in three acts (from a novel by Gogol), music by N. A. Rimsky-Korsakow. June 26.

Mayor.....M. Belianin
 Sister-in-law to the Mayor.....Mme. Mamsina
 Hanna.....Mme. Petrenko
 Clerk.....M. Paul Andreev
 Distiller.....M. Ernst
 Kalennik.....M. Charanow
 Pannochka.....Mlle. Brian
 Brood Hen.....Mlle. Boreycha
 Raven.....Mlle. Podgorietzkaia
 Stepmother.....Mlle. Zbrouieva
 Levko.....M. Dmitri Smirnoff
 —Drury Lane.

NUT, THE, a three-act farce, adapted from Nancey and Armont's **LE TRUC DE BRESILIEN**, by José G. Levy. June 15.

Bernard.....Mr. H. Marsh Allen
 St. Gapour.....Mr. George Bealy
 Marius Benoist.....Mr. Frank Collins
 Gustave.....Mr. Fred Eastman
 Col. D'Armanville.....Mr. George Meridith
 Vicomte de la Rivière.....

Mr. Lambert Plummer

Mouffon.....Mr. Philip Kay
 Prudhomme.....Mr. Walter Plinge
 Gabrielle.....Miss Norah Haines
 Madeleine.....Miss Auriol Lee
 Leontine.....Miss Phyllis Thatcher
 Miquette.....Miss Marga la Rubia
 Mme. Coccoche.....Miss Millie Hylton
 —Royal, Brighton.

ODDS AND ENDS, revue, by Harry Grattan, music by Edward Jones. October 17.—Ambassadors.

OH! YOU BEGGAR, one act play, by K. Aston. February 17.—Cosmopolis.

OLD TESTAMENT AND THE NEW, THE, one-act play, by the late Stanley Houghton. June 22.

Christopher Battersby.....Mr. Ernest C. Cassel
 Martha Battersby.....Miss Frances Waring
 Mary.....Miss Edith Smith
 Edward Fielding.....Mr. Frank Follows
 —Gaiety, Manchester.

OLD WIFE AND THE NEW, THE, melodrama, in twelve scenes, by Charles and Georgina Whitlock. April 20.

Sir John Payton, J.P.Mr. James Mède
 Cecil Payton.....Mr. Charles Whitlock
 Ezra Payton.....Mr. George Tempest
 Tipton Len.....Mr. Claude Aymond
 Ferdinand Durant.....Mr. Claude Senton
 Charlie Hawkins.....Mr. Wilton Drury
 James Longbow.....Mr. Walter Gibson
 Conrad Payton.....Miss Hettie Senior
 P.C. Pragne.....Mr. Sam Edward
 Lucy Payton.....Miss Cissie Bellam
 Susan Daws.....Miss Ada Gower
 —Osborne, Manchester.

ON DEMANDE UNE DACTYLOGRAPHE! comedy, in four acts, by Juliette Mylo (first production). June 18.

Angélique.....Mlle. Simone Starya
 Mme. de Champrosé.....Miss Joan Bloomfield
 M. le Curé.....M. R. Cardi
 Rosine.....Mlle. Alice Bataille
 Nicolette.....Mlle. Juliette Mylo
 Antoine.....M. E. Penece
 M. Séguin.....M. Pierre Lantim
 Maurice Fromentin.....M. Yves Schwarz

On Demande Une Dactylographe! (cont.).

Anne Moret Mlle. Hélène Macé
 Charles M. Claude Starys
 Victor M. Olivier Mansan
 Laurent M. Paul Lacage
 Minnie Plott Mlle. Alice Dermont
 William Plott M. Georges Hunaut
 —Cosmopolis.

ON DUTY, musical incident, words and lyrics by Harry Grattan, music by A. Barrett, Walter Slaughter, and Herman Darewski. August 24.—Holborn Empire.

ONE CHOSEN, THE, one-act play, by Neilson Morris. May 7.—Rehearsal.

ONE GOOD TURN, "nightmare," in one act, by Martin Swayne and Eille Norwood. February 3.
 George Sanderson Mr. Eille Norwood
 James Bray Mr. James Berry
 Mrs. Loring Miss Barbara Everest
 —Little.

ONE MORE UNFORTUNATE! one-act play. May 6.—London Pavilion.

ONE OF THESE—, one-act play, by Lucy B. Neill. March 25.—London Pavilion.

ONE THING NEEDFUL, THE, comedy, in three acts, by Estelle Burney and Herbert Swears. (Produced by the Play Actors.) March 30.

Paley Mr. Guy Leigh Pemberton
 Bishop of Glossop Mr. Fewlass Llewellyn
 Peter Cowing Mr. Charles Vane
 Hylton Levenson Mr. J. Cooke Beresford
 St. John Levenson Mr. Henry Hargreaves
 Sandy Leete Mr. Jackson Wilcox
 Victoria Fame Miss Joan Marshall
 Miriam Leete Miss Sybil Noble
 Waggett Miss Peggy Hyland
 Mrs. Fame Miss Margaret Damer
 Joey Mr. A. S. Homewood
 Hilda Maud Miss Joan Blair
 Maurice Epstein Mr. Albert Ward
 —Court.

ONE TOUCH OF NATURE, one-act play, by Arthur Ellis. June 30.
 Tilda Miss Joan Chaloner
 Hon. Antony Desmond Mr. Harry Welchman
 —Court.

ONE WAY OF WAR, play, in one act. November 9.
 Henri Vautier Mr. Frank Petley
 Marie Miss Kathleen Gerrard
 Madame Vautier Miss Irene Aitchinson
 Jean Master Sidney Fitchie
 Curé Mr. Alec Forbes
 A German Officer Mr. Harold Heath
 —Brixton.

ON HIS MAJESTY'S SERVICE, drama, in four acts, by Wilton Jones, originally produced as *On Her Majesty's Service*. January 22, 1900. Revised by Walter Melville. December 26.—Princes.

ONLY A DREAM, sketch, in one scene, produced by Arthur J. Pooley. July 6.—Greenwich Hippodrome.

ON THE MOVE, revue, in six scenes, book and lyrics by Arthur Stigant, music by Mark Strong (April 27, Hippodrome, Portsmouth). June 29.—Victoria Palace.

ON THE PANEL, sketch. February 9.
 Streaky Mr. Harry Ryden
 Percy Plonk Mr. Mark Henry
 Colonel Cramp Mr. George Claremont
 Helen Hotair Miss Mary Napier
 Bob Bright Mr. Byron Douglass
 —Hippodrome, Eastbourne.

ON THE ROAD TO CORK, one-act play, by Nora Robertson (produced by the Play Actors). March 30.
 Johanna Ryan Miss Beatrice Fay
 Mick Hegarty Mr. W. G. Fay
 Elen Ryan Miss Gertrude le Sage
 Geraldine Fitzgerald Miss de Serville
 Stephan Ryan Mr. Reynier Barton
 Reggie Upton Mr. Evan Thomas
 —Court.

OPIUM DEN, THE, drama, in one act, by Marjorie Williamson. June 22.—Court.

OTHER SIDE OF LIFE, THE, play, in three acts, by Harold Bourne and Dion Calthrop. September 5.

Charles Andrew MacKenna Mr. Lewis Waller
 Lord Montague Illister Mr. Max Leeds
 The Duke of Brackenbury Mr. Reg. Dane
 Mr. Bronson Mr. Frank Woolfe
 Mr. Corbold Mr. S. B. Brereton
 Lord Seymour Williams Mr. Charles Troode
 Earl of Hanel and Ware Mr. Powis Griffiths
 Mr. Percival Mr. A. Corney Grain
 Wilkinson Mr. Edmund Waller
 Butler Mr. P. Oswald
 Solicitor's Clerk Mr. Maurice Drew
 Lady Gregory Sumar

Miss Ethel Trevor Lloyd
 Miss Hendry Miss Maysie Burlingham
 Miss Burns Miss Nancy Lee
 Duchess of Brackenbury Miss Drusilla Willis
 Lady Evelyn Williams Miss Edith Charteris
 Hon. Henrietta Buxton

Miss Madge Pemberton
 Villiers Miss Sinclair
 Lady Isabel Courtenay Miss Evelyn d'Alroy
 —Royal, Birmingham.

OUTCAST, play, in four acts, by Hubert Henry Davies. September 1. Last performance (the 126th), December 19.

Geoffrey Mr. Gerald du Maurier
 Hugh Mr. Arthur Wontner
 Tony Mr. Geoffrey Kerr
 Taylor Mr. Jules Shaw
 Miriam Miss Ethel Levey
 Valentine Miss Grace Lane
 Nelly Miss Una Venning
 Maid Miss Maud Buchanan
 —Wyndham's.

OUTLAW, THE, drama, by August Strindberg. March 30.

Valgerd Miss Margaret Chatwin
 Gunlöd Miss Cecily Byrne
 Gunnar Mr. Feli Aymer
 Ax Thrall Mr. Thomas Foden
 Orm, a minstrel Mr. E. Stuart Vinden
 Thorfinn Mr. W. Ribton Haines
 Messenger Mr. Noel Shammoun
 —Repertory, Birmingham.

OUTWITTED, one-act play, by John Harwood. May 25.

Tom Charlton Mr. Ronan Sweeny
 Fanny Miss Frances Waring
 Fred Meredith Mr. R. C. Hammond
 Eliza Miss Irene Cooper
 —Gaiety, Manchester.

OUR BOYS, revival of the comedy, in three acts, by H. J. Byron. (January 16, 1875.) November 20.

Sir Geoffrey Champneys
 Mr. John Beauchamp
 Talbot Champneys Mr. John Deverell
 Perkin Middlewick Mr. Arthur Williams
 Charles Middlewick Mr. Malcolm Cherry
 Kempster Mr. J. R. Tozer
 Poddles Mr. H. Halliday-Hope
 Violet Melrose Miss Barbara Everest
 Mary Melrose Miss Agnes Glynn
 Clarissa Champneys Miss Helen Rous
 Belinda Miss Sydney Fairbrother
 —Vaudeville.

PAIR OF SILK STOCKINGS, A, comedy, in three acts, by Cyril Harcourt. February 23. Transferred to the Prince of Wales's, May 11. Last performance (the 122nd), June 9. Revived at the Criterion, August 1. Last performance (the 49th), September 12.

Major Bagnal Mr. Allan Aynsworth
Sam Thornhill Mr. Sam Sothorn
Sir John Gower Mr. Ernest Mainwaring
Mr. Macintyre Mr. James Lindsay
Mr. Brook Mr. Arthur Nicholas
Morgan Mr. Leonard Mentz
Wilson Mr. Frank G. Bayly
A Tramp Mr. Bertram Phillips
Lady Penelope Gower Miss Lottie Venn
Molly Thornhill Miss Enid Bell
Irene Maitland Miss Ellen O'Malley
Pamela Bristowe Miss Marie Hemingway
Angela Bruce Miss Ann Cleaver
Parker Miss Dorothy Macmillan
—Criterion.

PAMELA'S PREDICAMENT, one-act play, by Eileen Fitzgerald. March 20.—Cosmopolis.

PANEL DOCTOR, THE, Scottish comedy sketch, in one scene, by Katherine Mann. February 9.

Robert McWhannel Mr. Lowe Mackenzie
Dr. Davidson Mr. David MacFarlane
Georgeyney Miss Margaret Noble
Mrs. Meikle Miss Rita McIlwride
Miss Neil Miss Effie Graham
—Alexandra, N.

PANGO-PANGO, musical burletta, by H. Brinsley Sheridan, music by Harry S. Pepper. March 26.—Court.

PAPHNUTIUS (the CONVERSION OF THAIS), by Hroswitha, translated by Christopher St. John. (Produced by the Pioneer Players.) January 11.

INTERLOCUTORS.

Paphnūtius Mr. E. Harcourt-Williams
1st Disciple Mr. J. Leslie Frith
2nd Disciple Mr. Patrick Kirwan
3rd Disciple Mr. Leonard Trollope
1st Lover Mr. Henderson Bland
2nd Lover Mr. Dennis Drew
3rd Lover Mr. James Turnbull
Thais Miss Miriam Lewes
The Abbess Miss Ellen Terry
Antony Mr. Mark Hannam
Hilarion Mr. D. A. Clarke-Smith
Paul Mr. Hereward Knight
—Savoy.

PARSIFAL, opera, first production in England, in three acts (in German), by Richard Wagner. February 2.

Amfortas Herr Paul Bender
Titurel Mr. Murray Davey
Gurnemanz Herr Paul Knüpfert
Parsifal Herr Heinrich Hensel
Klingsor Herr August Kiess
Kundry Frau Eva Von Der Osten
A Voice Frau Bender-Schäfer
1st Knight of the Grail

..... Mr. Wm. Anderson
2nd Knight of the Grail Mr. Charles Mott
1st Esquire Miss Winifred New
2nd Esquire Miss Kate Holbrooke
3rd Esquire Herr Hummelshelm
4th Esquire Mr. Frank Foster

Flower Maidens { Frä. Annie Puchmayer
Miss Ada Davies
Miss Bessie Jones
Miss Rosina Buckman
Miss Eveline Matthews
Miss Elsie McDermid

Conductor, Herr Arthur Bodanzky. Produced by Herr Wild Werk.

—Covent Garden.

PARISH PUMP, THE, three-act comedy, by Frank G. Layton. September 28.

Jeremiah Chebs Mr. Charles Groves
Mrs. Chebs Mrs. A. B. Tapping
Jane Miss Marie Royter
Ada Chebs Miss Muriel Pope
William Chebs Mr. Douglas Johnstone
Rev. Peregrine Potts Mr. Grendon Bentley
Lord Silverditch Mr. Charles Bibby
John Rogers Mr. Ernest Haines
David Wishaw Mr. Herbert Lomas
Humphrey Dix Mr. Gordon Ash
Hall Porter Mr. Alfred Russell
Ada's Girl Friends Misses Alice Calvert
and Elise Dene
—Gaiety, Manchester.

PARIS QUI BLAGUE, revue, by Mr. G. E. Gontier. March 22.—Cosmopolis.

PASSING OF BABEL, THE, play, in English and Esperanto, by Marie Innes. June 4.—Dick Institute, Kilmarnock.

PASSING SHOW, THE, revue, book and lyrics by Arthur Wimperis, *mise-en-scène* by P. L. Flers, music composed and arranged by by Herman Finck. April 20.—Palace.

PATRIOT, THE, one-act play, by the Hon. Mary Pakington. December 7.—Royal, Worcester.

PAYING THE PRICE, one-act play, by L. B. Chatwin. October 13.

Reginald Woodgate Mr. J. H. Irvine
Margaret Woodgate
Miss Edith Lester-Jones

Thomas Packer Mr. Orlando Barnett
Edwin Wardour Mr. R. C. Hammond
—Repertory, Birmingham.

PAY UP, drama, by (Miss) K. Lyon Dalilba. August 17.

Susanne Miss Nell du Maurier
Caria Rayne Miss Marjorie Battiss
Mrs. Fergusson Miss Ysobel Barr
Frank Ford Mr. Slaine Mills
Oscar Stearne Mr. Henry Doughty
Charles Rayne Mr. Harry Gordon
Lord Braintree Mr. Renaud Lockwood
—Lyceum, Ipswich.

PEGGY AND HER HUSBAND, comedy, in four acts, by Joseph Keating. February 28. Last performance (the 32nd) March 28.

Mr. Rodney Carliss Mr. Dennis Eadie
Mr. Charles Traffyn Mr. Hubert Harben
Mr. Theodore Storry Mr. Thomas Weguelin
Mr. James Welford Mr. Charles Lascelles
Mrs. Rodney Carliss Miss Gladys Cooper
Miss Hattie Dverill Miss Eileen Clanford
Miss Mabel Dayle Miss Violet Eardley
Mrs. Theodore Storry Miss Hamley-Clifford
Miss Marion Ilbert Miss Jean Cadell
Fulton Miss Nelly Griffen
A Maid Miss Marjorie Hume
—Royalty.

PEG O' MY HEART, comedy, in four acts, by J. Hartley Manners. October 10. Originally produced Court Theatre, New York. December 20, 1912. (October 5, 1914. Devonshire Park, Eastbourne.)

"Jerry" Mr. A. E. Matthews
Alarie Chichester Mr. Percy Ames
Montgomery Hawkes Mr. J. H. Barnes
Christian Brent Mr. Elie Norwood
Jarvis Mr. Albert Sims
Mrs. Chichester Miss Helen Ferrers
Ethel Chichester Miss Violet Kemble-Cooper
Bennett Miss Bettina Forest
"Peg" Miss Laurette Taylor
—Comedy.

PELLEAS ET MELISANDE. Maeterlinck's French version was presented at the St. James's by a company headed by Mme. Maeterlinck (Georgette Leblanc).

PERFECT DAY, A. play, in one act, by Frances A. MacCallum. February 11.—Arts Centre.

PERMANENT LODGER, THE, play, in one act, by E. M. Merrimore. February 12.—Court.

PER PRO SIMON, one-act play, by Herbert Mence. March 12.—Court.

PERSONAL, a comedy, in three acts, by Lloyd Haynes. (Produced by the Ibsen Club.) April 21.

John Harford Mr. Emil O. Matheson
Jack Carrington Mr. Reginald Coke
A. A. Hollanding Mr. Nixon Hold
Billy Squinch Mr. F. W. Lambe
Lord Dawling Mr. Mark Turner
Hotel Boy Master George Taylor
Boy at the Paris Hotel Master Jules
Georgina Squinch .. Miss Irene Greenleaf
Marie Mlle. Arna Henie
Diana Carrington Miss Catherine Robertson
—Rehearsal.

PETER PAN, Sir James Barrie's fairy play. Revived December 24.—Duke of York's.

PETER'S REPUTATION, comedy, in four acts, by Cyril Cox. February 23.

Sir Marcus Plumbolt Mr. H. Cottam
Lady Plumbolt Mrs. Cyril Cox
Rev. Peter Sprightly Mr. J. H. Jones
Stella Corydon Miss Marjorie Day
Chloe Faversham Miss Hettie Gerke
Allison Mr. F. G. Kerswell
Jane Miss Beatrice Goddard
Dick Stamford Mr. Kenneth Downey
Clare Warrington Mr. Richard Neville
Rev. Anthony Paxton .. Mr. P. Nixon-Smith
Sandie Watson Mr. J. Menzies
Mrs. Watson Mrs. Peggie McKechnie
Jim Mr. W. H. J. Allan
Mrs. Partridge Mrs. Madge Anderson
Bishop of St. Auburn .. Mr. W. Fuller-Clark
—Opera House, Tunbridge Wells.

PHILIP THE KING, play, in verse, by John Masefield. October 26.

Philip II. of Spain .. Mr. Brember Wills
The Infanta Miss Muriel Pratt
Spirits of { Mr. Ernest Bodkin
Indians { Mr. Clive Carey
Spirit of Don John of Austria

Mr. Eric Barber
Spirit of Escovedo Mr. B. Marsh Dunn
Spirit of Santa Cruz

Mr. W. Bridges Adams
Spirit of De Leyva

Mr. J. Denton Thompson
An English Prisoner .. Mr. Ernest Bodkin
A Spanish Captain Mr. Clive Carey
—Royal, Bristol.

Given in London at a matinee in aid of the Arts Fund, with following cast. November 5.

Philip the King Mr. Henry Ainley
The Infanta Miss Lillah McCarthy
Don John Mr. Ben Webster
Escovedo Mr. Clarence Derwent
Santa Cruz Mr. Norman McKinnel
An English Prisoner .. Mr. Frederick Ross
De Leyva Mr. H. R. Hignett
Spanish Captain Mr. Arthur Wontner
—Covent Garden.

PHRENOLOGY, comedietta, by Arthur Stanley. May 1.

Sheila Desmond Miss Isla Glynn
Oliver Gilbert Miss Helen Fidgeon
Philip Temple Mr. Stanley Fourke
—Royal, Birmingham.

PINKIE, musical comedy sketch, in three scenes, by Victor Newman. Music by Dudley Powell. February 23.—Palladium.

PIOUS BEGGAR, THE (*Der Evangelimann*), Wilhelm Kienzl's opera. July 20.

Mathias Freudhofer Mr. Frank Christian
Johannes Freudhofer Mr. Charles Moorhouse
Friedrich Engel Mr. Harry Brindle
Aibler Mr. R. Cliffe
Anton Schnappauf Mr. P. Bertram
Xaver Zitterbart Mr. F. Davies
Magdalena Miss Lily Moody
Marthe Mme. Marian de Kleno
—Prince of Wales's.

PITMAN'S DAUGHTERS, A. play of modern industrial life in four acts, by Frank Price (August 3, Opera House, Workington). November 2.

John Forrester Mr. J. H. Clyndes
Mary Forrester Miss Lizzie Lennon
Elsie Forrester Miss Amy Hardcastle
Lilith Forrester Miss Yoxa Summers
Mr. Kenneth Gaunt Mr. Frank Price
George Masefield Mr. Frank Desmond
Hugh Gathercole Mr. C. H. Herbert
Seth Smylie Mr. R. Webb
Jesse Bungo Mr. Ted Mooney
Kitty Webster Miss Frieda Johnson
—Royal, Stratford.

PLAIN SORT, THE, play, in one act, by Robert Wilford. March 2.

Tom Price Mr. Leslie Ryeocroft
Fred Cowper Mr. Doan Gardner
Emily Andrews Miss Ena Douglas
Lily Andrews Miss Maisie Stewart
—Royal, Bournemouth.

PLANTONS LES CAPUCINES, revue, by Maurice Froyez and Dominique Bonnard. May 11.—Ambassadors.

PLASTER SAINTS, high comedy, in three movements, by Israel Zangwill. May 23. Last performance (the 41st) June 27.
Rev. H. Rodney Vaughan

Mr. Edward Sass
Sir John Archmundham

Mr. Clifton Alderson
John Archmundham Mr. Harold Chapin
Purvis Mr. H. K. Ayliff
Hannah Vaughan Miss Grace Lane
Elsie Vaughan Miss Ernita Lascelles
Amy Archmundham .. Miss Gillian Scaife
Mrs. Morrow Miss Inez Bensusan
The Hon. Mrs. Anon. Miss Gwendoline Hay
—Comedy.

PLAYTHING, THE, play in three acts, by Gertrude Robins. November 9.

James Trentwood Mr. Grendon Bentley
Norman Painton Mr. Gordon Ash
Arthur Hanover Mr. Milton Rosmer
Bibi Trentwood Miss Gertrude Robins
Mrs. Wolverton. Miss Hilda Bruce Potter
Richard Madero Mr. Herbert Lomas
Maid Miss Marie Royter
Waiter Mr. Douglas Johnstone
—Gaiety, Manchester

POACHER, THE, one-act play by J. O. Francis. April 15.—Coliseum, Aberystwyth.

POET IN THE MAKING, A. one-act play, by George Rowntree Hervey. May 15.—Boulevard.

POPCORN KING, THE, comedy, in three acts, by James A. Douglas. October 8.

Mr. Tingle Mr. Harry Elliston
Duke of Lessex Mr. Edward Beecher
Rev. Hickory Spoon Mr. Leonard Calvert
Stephen Shanks Mr. Frank Bayly
Mons. Charcot Mr. Charles A. White
Jean Mr. Charles Cecil
Footman Mr. Edward Craven
Lady Wandlestead Miss Helen Vicary
Lady Sybil Wandlestead. Miss Helen Fidgeon
—Gaiety, Hastings.

POTASH AND PERLMUTTER, comedy, in three acts, by Montague Glass and Charles Klein. (Originally produced in America, Apollo, Atlantic City, August 4, 1913; Cohan Theatre, New York, August 16, 1913.) April 14.

Mawruss Perlmutter .. Mr. Robert Leonard
Abe Potash Mr. Augustus Yorke
Marks Pasinsky Mr. Charles Dickson
Henry D. Feldman .. Mr. Edgar Ellwanger
Boris Andrieff Mr. Ernest Milton
Mozart Rabiner Mr. Ezra Matthews
Steuerman Mr. George Humphrey
Senator Murphy Mr. Franklin Hanna
The Mysterious One Mr. H. de Lange
Sydney Master Greenberg
The Inpatient One Mr. Weiser
Tergusson Mr. Charles Russ
Farrell Mr. Williams
Ruth Goldman .. Miss Madeline Seymour
Mrs. Potash Miss Matilda Cottrell
Miss Cohen Miss Julia Bruns
Irma Potash Miss Elise Martin
Miss Le Vin Miss Blanche Stocker
Miss O'Brien Miss Gertrude Birch
Miss Nelson Miss Nancy More
Katie Miss Daisy Linnell
—Queen's.

POUDRE D'AMOUR, café play, by Aldon Roen. February 8.—Rehearsal.

POWERFUL REMEDY, A, one-act play, by Kerry Gordon. March 25.—London Pavilion.

PRIDE AV THE McFETRIDGES, THE, three-act comedy, by W. J. Lovett. February 12.

James Clotworthy Mr. R. J. Lovett
Lizzie McFetridge Clotworthy
Miss J. Crawford
Jean Clotworthy Miss Jameson
Willie Clotworthy Mr. W. Scott
Silas Sharpe Mr. V. Salter
Sam Fitzgerald Mr. A. Chambers
Jock Simpson Mr. Jas. Millikin
Betty Miss H. O'Neill
Jerry Doublecross .. Mr. W. H. Wallace
—Ward Hall, Bangor.

PRINCE IGOR, opera, in a prologue and four acts, music and libretto by Alexandre Borodine. June 8.

Igor, Prince of Seversk ... M. Paul Andreev
Princess Yaroslava ... Mme. Kousnetzoff
Vladimir, Prince Galitsky. M. Chaliapine
Konchak
Konchakovna Mme. Petrenko
Ovlour M. Warfalomieff
Scoul M. Charonoff
Erochka M. Nicolas Andreev
Yaroslava's Nurse Mme. Mamsina
A young Polovets Girl Mlle. Brian
A young Russian Soldier. M. Warfalomieff
—Drury Lane.

PRODIGAL, THE, satirical drama of Belfast life, in four acts, by the late Walter Riddall. September 30.

Samuel Walker Mr. Arthur Sinclair
Mrs. Walker Miss Nora Desmond
George Walker Mr. H. E. Hutchinson
Stanley Walker Mr. Fred O'Donovan
Helen Walker Miss Ethne Magee
Rev. Hugh Chapman Mr. Philip Guiry
Billy Bradley Mr. J. M. Kerrigan
Mrs. Bradley Miss Kathleen Drago
John Evans Mr. Sidney J. Morgan
Maggie Miss Anne Coppinger
—Abbey, Dublin.

PRODIGAL PASSES, THE, one-act play, by Inez Bensusan. March 20.—Cosmopolis.

PROFESSOR'S DOLL, THE, one-act play, by T. H. Skrib. May 6.—London Pavilion.

PROFIT—AND THE LOSS, play, in four acts, by H. F. Maltby. April 23.

Harold Crosby Mr. Lawrence Anderson
Winnie Bransome Miss Eileen Thorndike
Peggy Miss Doris Lloyd
Mrs. Bryce Miss Sara Allgood
Dicky Bransome Mr. V. Tarva Penna
Jenkins Mr. J. H. Roberts
Ethel Edwards Miss Edith Smith
Dr. Edwards Mr. J. A. Dodd
Percy Stanmore Mr. George Dewhurst
Farmer Lucas Mr. David Kitchen
Mrs. Lucas Miss Nina Henderson
Auctioneer Mr. A. J. Scott Anderson
Ross Mr. Frank Snell
—Repertory, Liverpool.

PUCK IN PETTICOATS, fairy play, by Grace Richardson. July 3.—St. John's Hall, Palmer's Green.

PURSUER, THE, one-act play, by Marie Clothilde Balfour. February 10.—Arts Centre.

PYGMALION, farcical play in five acts, by G. Bernard Shaw. April 11. Last performance (the 118th) July 24.

Henry Higgins Sir Herbert Tree
Colonel Pickering Mr. Philip Merivale
Freddy Eynsford-Hill .. Mr. Algernon Greig
Alfred Doolittle Mr. Edmund Gurney
A Bystander Mr. Roy Byford
Another One Mr. Alexander Sarnier
Eliza Doolittle Mrs. Patrick Campbell
Mrs. Eynsford-Hill .. Miss Carlotta Addison
Miss Eynsford-Hill .. Miss Margaret Bussé
Mrs. Higgins Miss Rosamond Mayne-Young
Mrs. Pearce Miss Geraldine Oliffe
Parlourmaid Miss Irene Delisse
—His Majesty's.

QUEEN AT SEVENTEEN, original title, "FROM CONVENT TO THRONE," romantic drama, by J. A. Campbell, in four acts. August 1. Last performance (the 10th) August 8.

Prince of Carpathia .. Mr. Norman Leyland
Baron Streslau Mr. Frank Stone
General Von Hapsburg. Mr. F. Arthur Ellis
Lieut. Von Hapsburg. .. Mr. Henry C. Hewitt
Lieut. Otto Felson Mr. Eric Fane
Eugene Von Tarlitz Mr. Dudley Victor
Michael Von Hanz. Mr. Sydney C. Kearns
Count de Pashov Mr. Wilfred Fletcher
Stefan Mr. C. S. Kemble
Dr. Kurntz Mr. Henry Winn
Captain Marklin Mr. Basil Sydney
Captain Helbron Mr. Arthur Ewart
Sergeant Bruener Mr. Albert E. Allen
Captain Volgat Mr. A. K. Folder
Captain Dwina Mr. Bevan Kempe
Simon Mr. Cecil Tresilian
Caspar Jessen Master Percy Dyer
Bruno Mr. Herbert Stanton
The Lady Rosella Miss Vera Cornish
The Lady Rotha Miss Dorothy Edwards
Elsa Miss Dorothy Radford
Mother Superior. Mrs. F. Marriott Watson
A Drummer Boy Master Jack Rooke
A Sentry Mr. Lionel Scott
A Cardinal Mr. P. A. Thompson
A Priest Mr. Campbell Fletcher
Army Doctor Mr. Reginald Hamilton
Princess Maritza Miss Jean Cavendish
—Princes.

QUEEN OF SCOTS, historical drama in blank verse, by Marie Burton. April 1.—Berkeley Hall, Glasgow.

QUEEN'S CHAMPION, THE, romantic drama, in four acts, by Graham Hill and "Hubert Ericson." (October 16, 1911.—Opera House Tunbridge Wells; October 23, Broadway.) January 31. Last performance (the 43rd) March 14.

Prince Andreas..... Mr. James Carew
 Prince Vaska Mr. Cyril Griffiths
 General Hetroff Mr. Jack Haddon
 Count Rostow Mr. Arthur Elwyn
 Baron Zerbst Mr. Sidney Young
 Colonel Lanskoj .. Mr. James Hollingdale
 Baron Holstein .. Mr. H. Lawrence Leyton
 Captain Markoff Mr. Henry Le Grand
 Augustus Hawkins Mr. Sid Kearns
 Valitski Mr. C. J. Walton
 Lomof Mr. Arthur Sanbach
 Karlovitch Mr. Lionel West
 Larnof Mr. Chris Olga
 Bertrand Mr. Edmund Sidney
 A Sentry Mr. Percy Nomme
 Usher Mr. Cecil Marshall
 Bruloff Mr. Albert Chapman
 Veitch Mr. Louis Lewis
 Queen of Dalitza Miss Una Vanning
 Alona Miss Joy Chatwin
 Mavra Miss Alice Bowes
 Petroucha Miss May Hallatt
 Avora Miss Harrison Sheffield
 —Aldwych

QUEEN'S PORTRAIT, THE, Egyptian comic opera, book and lyrics by Richard Ogle (the Hon. S. O. Hen-Collins), music by Oscar Eve. February 9. (Under the title of **THE MAID OF MEMPHIS**, presented at the King's, Hammersmith, April 28, 1913, by the Mascot Operatic Society.)
 Antinocris Miss Sadie Jerome
 Siptah Miss Daisy Fisher
 Apophis Mr. Charles E. Rose
 Osarkon Mr. John Le Hay
 Logrolo Mr. Robert Cunningham
 Lonoto Mr. Robert Davies
 Rekh Mr. Jamie Dallas
 Nefert Miss Norah le Hay
 Reshut Miss Millicent Healy
 Mert Miss Helen Tatham
 Heknut Miss Edith Harold
 Ynert Miss Jessie Ward
 Gert Miss Winnie Gowings
 Amara Miss Kay Blake
 —Opera House, Woolwich.

QUEST OF THE GRAIL, THE, masque, by Ernest Rhys. January 9.—Hampstead Conservatoire.

QUESTION IS? THE, one-act play, by Charles Beatty. January 21.—London Pavilion.

QUOD WRANGLE, THE, farical comedy, in one act, by Oliphant Down, March 3.

Bill Jenks Mr. E. W. Tarver
 Snippy Mr. Franc Stoney
 A Butcher Mr. Hugh Gibson
 A Policeman Mr. Leslie Rea
 Miss Ormerod Miss Gladys Maude
 Boy Master Stanley Burton
 —Apollo.

RAFFLES, drama, by E. W. Hornung and Eugene Presbrey (originally produced at the Comedy, May 12, 1906). Revival, December 23.—Wyndham's.

RAGS, a comedy, in three acts, by Arthur Applin. March 2.

The Earl of Borneham Mr. Fred Lewis
 Lady Letty Loring Miss Gillian Scaife
 Lord Arthur Deering .. Mr. P. Perceval Clark
 Billy Mr. Edmund Breon
 Florrie Miss Gwladys Clarke
 Captain Baines Mr. Albert Ward
 Captain John Maitland .. Mr. Norman Yates
 Lady Gwendoline Summers
 —Miss Evelyn Maude

Vashti Miss Connie Dene
 Lobb Mr. Bryan Powley
 Inspector Grimes Mr. Paul Binks
 —Court.

RAHAB, dramatic episode, by Kenelm Foss. February 3.

The Woman Miss Ruth Mackay
 Her Maid Miss Ada Marius
 A Visitor Mr. Balioi Holloway
 —Little.

RAJAH AND HIS FAVOURITES, THE, spectacular scena, by J. Morris. January 19.—Camberwell Empire.

RAJAH'S RUBY, THE, dramatic sketch, in five scenes, by Arthur Wimperis and Hartley Carrick. September 21.

Liane des Fleurs Mlle. Gaby Deslys
 The Baron Mr. Arthur Playfair
 Ruffles Mr. Basil Hallam
 Arsene Mr. Harry Pilcer
 Jimmy Valentine Mr. Nelson Keys
 Bunny Mr. Harry Drummond
 Liane's Maid Miss Winifred Delevanti
 —Palace.

READY MONEY, first presentation on the music-hall stage of James Montgomery's comedy. (New August 1912.) February 16.—Camberwell Empire.

REALIST, THE, one-act play, by E. H. Tristan. February 5.—London Pavilion.

REBELLION, three act verse play, by John Drinkwater. May 2.

Phane, the King Mr. Felix Aylmer
 Mark, his Chief Councillor.

Mr. Ivor Barnard
 Nubar, his Captain .. Mr. Barry V. Jackson
 First Councillor Mr. E. Stuart Vinden
 Second Councillor Mr. Noel Shammoun
 Third Councillor Mr. W. Ribton Haines
 Fourth Councillor Mr. W. Brunton
 A Messenger Mr. Thomas Foden
 First Servant Mr. John Dunn-Yarker
 Second Servant Mr. Dennis King
 Narros Mr. Scott Sunderland
 First Leader of the People

Mr. Frank Moore
 Second Leader Mr. Frank D. Clewlow
 Third Leader Mr. Thomas Foden
 Fourth Leader Mr. William Baldwin
 A Guard Mr. Noel Shammoun
 Shubia, the Queen .. Miss Margaret Chatwin
 Achaia, her Maid Miss Betty Pinchard
 A Beggar Woman Miss Cathleen Orford
 —Repertory, Birmingham.

RECEIPT, THE, one-act drama, by Anton Morov. June 16.

Ossip Mr. Lyn Harding
 Matka Miss Nancy Price
 Philka Mr. Matthew Boulton
 Ephraim Mr. Stanley Valentine
 —Criterion.

RECOIL, THE, play, in one act, by Harold Sutton. (Produced by amateurs.) January 10.

Robert Winthorpe Mr. Harold Sutton
 Beryl Newton Miss Violet M. Leonard
 Det.-Serg. Mason Mr. Lourie Windsor
 —Woodarch Hall, Finchley.

RECORD GIRL, THE, comedy and vocal scena. May 4.—London Pavilion.

RED HEADS, THE, "vividly coloured musical revue," in one scene, by William le Baron, music by Robert Hood Bowers. (January 5, Hippodrome, Exeter.) January 12.—Finsbury Park Empire.

RESIDUARY LEGATEE, THE, one-act play, by Geraldine Fitzgerald. February 5.—London Pavilion.

REST CURE, THE, play, in one act, by Gertrude E. Jennings. March 16.

Muriel Miss Phyllis Stuckey
 Alice Palmer Miss Dora Gregory
 May Williams Miss Mary Clare
 Olive Reed Miss Doris Norman Trevor
 Clarence Reed Mr. Otho Stuart
 —Vaudeville.

RETURN OF IMRAY, THE, one-act play, by Roland Pertwee, adapted from Rudyard Kipling's story. June 26.

Strickland Mr. Roland Pertwee
Robert Deverel Mr. Alan Hunter
Bahadur Khan Mr. James Dale
—Court.

REVE, LE, dream play, by Arthur Applin. March 2.

Nixon Miss Edyth Olive
Henri
The Concierge } The Audience
A Man }
Another Man }
—Court.

REVEIL DE FLORE, LE, mythological ballet, arranged by Ivan Clustin to the music of R. Drigo. October 12.—Palace.

RING OF SALT, THE, fairy play, by Grace Richardson. July 3.—St. John's Hall, Palmers Green.

RIOT ACT, THE, play, in three acts, by James Sexton. February 3.

Dunne Mr. Arthur C. Rose
Miss Vaughan Miss Sara Allgood
Cunliffe Mr. Lawrence Hanray
Waring Mr. George Dewhurst
Conolly Mr. David Kitchen
Dobson Mr. Frank Snell
Riley Mr. Charles Loraine
Duckfield Mr. Wilfred E. Shine
King Mr. Lawrence Anderson
Maddocks Mr. J. A. Dodd
The Lord Mayor..... Mr. F. Pennington-Gush
Mr. Mogg Mr. Frank Snell
Hospital Nurse Miss Edith Barwell
—Repertory, Liverpool.

RIVALS FOR ROSAMUND, comedy, in one act, by Arnold Bennett. February 16.

Rosamund Fife Miss Madge Fabian
James Brett Mr. Ronald Squire
Gerald O'Mara Mr. Lionel Atwill
—Palace.

RISK, THE, detective episode, in one scene. August 17.

Richard Doyle Mr. Charles King
J. Raikes Mr. Leo Lilly
Jimmy Mr. Charles Wemyss
—South London.

RIVAL MOTHERS, THE, emotional drama, in twelve scenes, by Emma Litchfield. August 3.

Lieut. Havelock..... Mr. J. Leon Courtville
Allen Watson Mr. John Worth
Capt. Ashford, R.N. Mr. Sydney Bryant
Lord Bevington Mr. Joseph Ellis, jun.
Charlie Wright Mr. Walter Hicks
Sergeant Manley Mr. Percy Zillwood
William Brandon Mr. E. Livingstone
Poor Mr. Naggs Mr. Walter Tann's
Little Davy Miss Doris Hunt
Old Mother Croon..... Miss Margaret Hanna
Mrs. Naggs Miss Ettie Spalding
Yvonne Beauvais Miss Marjorie Seymour
Lena Barker Miss Maude Steeple
Lady Thelma Bevington

Miss Leila Zillwood
Jess Langton..... Miss Emma Litchfield
—Elephant and Castle.

ROSES OF MONTIGNAC, THE, one-act play, by Marie Clothilde Balfour. February 10.
—Arts Centre.

ROSSIGNOL, LE, opera in three acts, by Igor Stravinsky (after the Fairy Tale of Andersen), produced by Alexandre Benois and M. Alexandre Sannine. June 18.

CHARACTERS IN OPERA.

Emperor of China M. Paul Andreev
The Nightingale..... Mlle. Aurelia Dobrowolska
Death Mlle. Elisabeth Petrenko
Kitchenmaid Mlle. Marie Brian
Fusterman M. Alexandre Warfolomeiew
The High Priest M. Nicolas Gouladew

Rossignol, Le (cont.).

The High Chamberlain

M. Alexandre Belianine
Ambassadors { Mlle. Elisabeth Mamsina
of the Emperor { Mlle. Basile Charonov
of Japan. { Mlle. Fedor Ernst
Chorus of the Imperial Opera House,
Moscow.

CHARACTERS IN BALLET.

Heralds:—MM. Statkiewicz, Oumansky.
Warriors:—MM. Romanov, Semenov,
Fedorov, Kowalski.
Dancer:—Mlle. Fokina II.
Dancer with the Nightingale:—M. Max
Frohmman.

Conductor, M. Emile Cooper.

—Drury Lane.

ROTTER FOOTER, one-act play, by J. Leslie Sparkes. December 7.—Rehearsal.

ROYAL CHEF, A, comedy, in three acts, by A. Kenward Matthews. April 3.—Ambassadors.

RUPTURE, LA, comedy, by Henri Lavedan. May 11.—Ambassadors.

RUSTIC LOYALTY, melodrama, by Jonathan Read. April 25.

Farmer Jones Mr. William Ponting
Mrs. Jones Miss E. A. Read
Mary Jones Miss Daisy Read
Lord Braydon Mr. A. S. Clarke
Mr. Crabb Mr. William New
Jacob Cringley Mr. Arthur Fletcher
Patsy Pat Mr. William Read
Constable Drake Mr. Shirley Clarke
Professor Prosser Mr. Herbert Gabb
Daisy Prosser Miss Hilda Addis
Jack Lane Mr. Percy Hook
William Carter Mr. Arthur Burdock
Mary's Friend Miss Bessie Read
George Harman Mr. Frederic Read
Farmer Marshall Mr. Austin Clarke
Old Grinfield Mr. F. G. Read
—Empire, Swindon.

SACRIFICE, THE, one-act play. February 18.
—London Pavilion.

SAVED BY THE BRITISH, dramatic War sketch, in four scenes, by Clare Shirley. (Aquarium, Yarmouth, October 12.)
November 30.

Captain Holbein..... Mr. Wm. Fraser-Brunner
Karl Schmidt Montana Frank
Leopold Karleim Bert Cooper
Ernst Kutter Arizona Frank
Armand Antoine Mr. Skete Best
Louis Mr. W. Hobbs
Lieutenant Tempest ... Mr. Gart McCulloch
Sergeant Bryant Mr. Claude Wilcott
Corporal Thompson..... Mr. Bud McCarthy
Lieut. Marcel Ribot .. Mr. Douglas Cecil
Hope Miss Helena Millais
—South London.

SCALES, one-act play, by Ernest H. G. Cox. June 17.—London Pavilion.

SCRAP OF PAPER, A, revival of the play, in three acts, by Victorien Sardou, adapted by Frederick Fenn. (April 22, 1861, St. James's.) June 16. Last performance (the 40th), July 25.

Francis Lightly Mr. Lvn Harding
Lord Icebrook Mr. Elle Norwood
Professor Horatio Titmouse
Mr. H. O. Nicholson
Sydney Wynne Mr. Jack Hobbs
Percival Mr. Oswald Marshall
James Mr. Peter P. Millar
Lucy, Lady Icebrook

Miss Margaret Halsian
Susan Lawless Miss Nancy Price
Barbara Merivale Miss Mabel Maud
Zenobia Titmouse Miss Annie Esmond
Mrs. Barry Miss Annie Hill
Pauline Miss Rowena Jerome
—Criterion.

SCRAP OF PAPER, A, revival, by Miss Annie Hughes, J. Palgrave Simpson's version of Victorien Sardou's *Les Pattes de Mouche*. (April 22, 1861, St. James's.) June 22.
 Prosper Gourmont .. Mr. Edward Kennedy
 Sir John Glass .. Mr. Philip Walton
 Andover Mouche Mr. James Harcourt
 Archie .. Mr. Philip Tonge
 Pistol .. Mr. James Mason
 Francis .. Mr. Henry James
 Lady Glass .. Miss Jean Bloomfield
 Susan Ruseville .. Miss Annie Hughes
 Marjorie .. Miss Esther Whitehouse
 Miss Zenobie .. Miss Lilian Brennard
 Mrs. Dupont .. Miss Alice O'Dea
 Pauline .. Miss Dora Keith
 —Palace, Westcliff.

SCROOGE'S DREAM, adaptation of Dickens's "Christmas Carol," by Dan Beckett.
 April 1.—Inns of Court Institute, W.C.

SEALED ORDERS, revival of Cecil Raleigh and Henry Hamilton's drama. (September 11, 1913, Drury Lane.) March 19. Last performance (the 45th), May 2.—Drury Lane.

SEASIDE REVUE, A, by Leedham Stanley, music by Henry Geehl and Rosalie Carter. July 20.—Central Pier, Blackpool.

SECRETARY'S DILEMMA, THE, domestic episode, in one act, by James Halford. (Produced by amateurs.) April 25.
 Mrs. Bunston .. Miss Audrey Mayhew Allen
 Arabella .. Miss Edith Tomlinson
 Emily .. Miss Gracie Michelson
 Lucinda .. Miss Phillis Mason
 Rev. J. A. Boothby .. Mr. James Halford
 —Woodside Hall, North Finchley.

SEPTEMBER MORN, first London presentation of Messrs. Edelsten and Burns's revue. August 3.—Oxford.

SETTLING A BILL, play, in one act, by Mary Tennyson. February 12.—Court.

SEVEN KEYS TO BALDPATE, play, in a prologue, two acts, and an epilogue, founded by George M. Cohan on Earl Werr Biggers's story. September 12. Last performance (the 57th), October 31.

William Magge .. Mr. Chas. Hawtrey
 Elijah Quimby .. Mr. Sydney Paxton
 Mr. Quimby .. Miss Lydia Rachel
 John Bland .. Mr. Frank Wakefield
 Mary Norton .. Miss Doris Lytton
 Mrs. Rhodes .. Miss Mabel Younge
 Peters .. Mr. Henry Wenman
 Myra Thornhill .. Miss Mona Harrison
 Lou Max .. Mr. Herbert Alexander
 Jim Cargan .. Mr. D. Mayor-Cooke
 Thomas Haydan .. Mr. Edgar Payne
 Jiggs Kennedy .. Mr. Geo. Tully
 Hal Bentley .. Mr. Hugh Gibson
 —Apollo.

SHARKS, one-act play, by Mabel H. Robins. February 5.—London Pavilion.

SHOULD SHE? domestic problem sketch, in one scene, by Dudley Howard. July 13.
 The Mother .. Miss Kate Ruskin
 The Husband .. Mr. H. Tripp Edgar
 The Nurse .. Miss Emma Avern
 The Doctor .. Mr. E. S. Waddell
 —Putney Hippodrome.

SIEGE OF BERLIN, THE, one-act play, adapted by M. McNally and Phillip Carr, from the French of Alphonse Daudet. October 11.—Little.

SIGNING THE TREATY, THE, play, in one act, by Frank Fenton. June 1.
 Sir Godfrey Cunningham .. Mr. Frank Fenton

Lieutenant Conway .. Mr. Harold Anstruther
 Prince Aslem Khan .. Mr. R. Fortune Raleigh
 Chatarji .. Mr. Herbert J. Walton
 Viola Mainwaring .. Miss Marjorie Fielding
 —Royal Shrewsbury.

SILVER DOLLAR JOE, one-act play, by J. W. Nairne. May 6.—London Pavilion.

SILVER KING, THE, revival of H. A. Jones and H. Herman's drama, in five acts (November 16, 1882, Princess's. September 5. Last performance (the 48th) October 17.

Wilfred Denver .. Mr. H. B. Irving
 Capt. Herbert Skinner .. Mr. Julian Royce
 Henry Corkett .. Mr. Forrester Harvey
 Eliah Coombe .. Mr. Ambrose Manning
 Cripps .. Mr. Edward Irwin
 Jaikes .. Mr. Arthur Williams
 Sam Baxter .. Mr. James Lindsay
 Geoffrey Ware .. Mr. Robert Minster
 Frank Selwyn .. Mr. Arthur Seaton
 Tubbs .. Mr. Eldrett Gelson
 Binks .. Mr. George Martin
 Brownson .. Mr. John Sergeant
 Parkyn .. Mr. John Beauchamp
 Gaffer Pottle .. Mr. T. F. Nye
 Leaker .. Mr. A. E. Mayne
 Railway Inspector .. Mr. Maurice Murray
 Bilcher .. Mr. Forman Tidd
 Teddy .. Mr. Fredk. Neville
 Detective (act two) .. Mr. F. Warwick
 Cabman .. Mr. Walter Plinge
 Topsy Passenger .. Mr. J. H. Brewer
 Railway Porter .. Mr. Percy Marlow
 Detective (act five) .. Mr. S. O. Percival
 Mrs. Gamage .. Miss Viola Finney
 Tabitha Durden .. Miss Emily Spiller
 Olive Skinner .. Mrs. Leslie Faber
 Barmaid .. Miss Cecily Willman
 Lady Passenger .. Miss Marion Chester
 Old Lady Passenger .. Miss Peggy Mauk
 Susie .. Miss Eileen Gerard
 Ned Denver .. Miss Violet Marley
 Cissie Denver .. Miss Renée Mayer
 Nellie Denver .. Miss Edyth Goodall
 —Strand.

SILVER HORDE, THE, Rex Beach's romance of the Great North-West, in four acts (adapted by Philip E. Hubbard from the novel of the same). June 22.

Boyd Emerson .. Mr. Louis Hector
 Fingerless Fraser .. Mr. Stanley Bedwell
 George Balt .. Mr. Arthur Leigh
 Constantine .. Mr. Alfred Stretton
 Willis Marsh .. Mr. W. A. Mackersy
 Wayne Wayland .. Mr. Henry Nunn
 Alton Clyde .. Mr. Graham Pockett
 Mr. Hilliard .. Mr. Denis Bryan
 Larson .. Mr. Bert Gunter
 Cannery Foreman .. Mr. Charles Booth
 Loo-Ching .. Mr. Harry Spiers
 1st Detective .. Mr. Arles Conway
 2nd Detective .. Mr. Lester Matthews
 Cherry Malotte .. Miss Jessie Belmore
 The Little Feller .. Miss Necia Belmore
 Mildred Wayland .. Miss Marguerite Cellier
 Chakawana .. Miss Florence Dulhunty
 Clerk at Hotel .. Miss Marion Fawcett
 —Grand, Blackpool.

SILVER LINING, THE, play, in one act, by Wilfred T. Coleby. May 21.
 Mrs. Parrott .. Miss Florence Lloyd
 Alfred .. Mr. Norman Page
 Lottie .. Miss Betty Bellairs
 Charlie Royden .. Mr. J. Seafeld Grant
 Rev. Cuthbert Bence .. Mr. John Howell
 —Haymarket.

SINGER OF SONGS, A, one-act play, by George Talbot. May 7.—Rehearsal.

SIN OF DAVID, THE, play, in three acts, by Stephen Phillips. July 9. Last performance (the 32nd) August 10.
 Sir Hubert Lisle .. Mr. H. B. Irving
 Hubert .. Miss Sybil José
 Colonel Mardyke .. Mr. Henry Vibart
 Cotton .. Mr. F. B. Daviss

Sin of David, The (cont.).

Finch Mr. Basil Rathbone
 Marsh Mr. Percy Walsh
 Crablove Mr. David Roulgas
 Iron Mr. Claude Beerbohm
 Joyce Mr. A. B. Imeson
 A Doctor Mr. Ernest H. Ruston
 Ratcliffe Mr. Tom Reynolds
 Messenger Mr. J. Killner
 A Soldier Mr. Leslie Oswell
 Miriam Miss Miriam Lewes
 Martha Miss Marie Linden
 A Nurse Miss Louise Regnis
 A Serving Woman Miss May Holland
 —Savoy.

SIR ANTHONY AND THE DEALER, one-act play, by Charles Stuart-Linton. May 6.—London Pavilion.

SIR JOHN AND THE COUTURIERE, variety production of the one-act play by the Marchioness Townshend. (May 4, 1912, Court.)

Sir John Morston Mr. Malcolm Cherry
 Hilary Morston Mr. Vane Tempest
 Mrs. Hilary Morston Miss Helen Ferrers
 The Couturiere Miss Sybil Cuthbert
 —London Coliseum.

SIR RICHARD'S BIOGRAPHY, comedy, in three acts, by Wilfred T. Coleby. October 1. Last performance (the 36th) October 31.
 Gertrude Vyse Miss Mary Moore
 George Vyse Mr. Algernon West
 Sir James Aplin, M.D. Mr. Eric Lewis
 Edith Cranley Miss Marie Hemingway
 Parker Miss Phyllis Barker
 Neale Mr. Edward Rigby
 Arthur Bretton Mr. Sam Sothorn
 Kitty Bretton Miss Dorothy Bell
 Miss Potts Miss Phyllis Stuckey
 Miss Strange Miss Margery Sargent
 —Criterion.

SIR ROGER DE COVERLEY, comedy, in five acts, by Justin Huntly McCarthy. November 28.

Sir Roger de Coverley Mr. Edward Compton
 Lord Mickleton Mr. Ernest E. Imeson
 Captain Orchard Mr. Henry Oscar
 Isaac Bickerstaffe Mr. J. O. Stewart
 Captain Sentry Mr. William Daunt
 Will Honeycomb Mr. St. John Medley
 Will Wimble Mr. Richard Cowell
 Rev. Eliphath Newday Mr. Sylvester Stuart
 Servants Messrs. Stanley and Wentworth
 Lady Orchard Miss Margaret Yarde
 Kate Willow Miss Madge Trenchard
 Thomazin Arden Miss Constance Pellissier
 —His Majesty's, Aberdeen.

SIX PERSONS, revival of the piece in one act, by Israel Zangwill. (Haymarket, December 22, 1893.) June 11.

Eugenia Latimer Miss Gillian Scaife
 Charles Scott Mr. Clifton Alderson
 —Comedy.

SLACKER, THE, romance. November 30.

The Wife Miss Rhoda Windrum
 The Maid Miss Phyllis Evelyn
 The Big Man Mr. Reg Hamer
 The Little Man Master Fred Arkwright
 The Slacker Mr. Chas. Kitts
 —Hammersmith Palace.

SLOUGH, THE, drama of Dublin slum life, in three acts, by A. Patrick Wilson. November 3.

Peter Hanlon Mr. Arthur Sinclair
 Jack Hanlon Mr. Philip Guiry
 Edward Kelly Mr. H. E. Hutchinson
 Tom Robinson Mr. Fred O'Donovan
 Jake Allen Mr. A. Patrick Wilson
 Joe Moran Mr. J. F. Barlow
 Jim Crocker Mr. Sydney J. Morgan
 Tim Daly Mr. J. A. O'Rourke
 Bill Nolan Mr. J. M. Kerrigan
 Pete Riley Mr. Michael Conniffe

Slough, The (cont.).

Matt Taylor Mr. Thomas O'Neill
 Mrs. Hanlon Miss Maura O'Bryne
 Annie Hanlon Miss Kathleen Drago
 Peg Hanlon Miss Eithne Magee
 Mrs. Kelly Miss Norah Desmond
 —Abbey, Dublin.

SLUSH GIRL, THE, musical playlet, by Arthur Wimperis, music by Herman Finck. September 14.

The Village Grossmith Mr. Nelson Keys
 Hon. Freddie Frobisher

Mr. Basil Hallam

Miss Gwendoline Brogden

Arizona Bill Mr. Arthur Playfair
 —Palace.

SNUG RETREAT, A, one-act play, by G. A. Redford. April 21.—Rehearsal.

SOCIAL SUCCESS, A, revival of Max Beerbohm's one-act play. (January 27, 1913, Palace.) March 18.—St. James's.

SOLD, AT STORE PRICES! one-act play, by E. P. Medley. May 6.—London Pavilion.

SOLD BY AUCTION, one-act play, by Frederick H. Whitehorn. June 17.—London Pavilion.

SOLDIER OF THE KING, A, military play, in ten scenes, by William Hibbert and Fred Bülmer. September 14.—Rotunda, Liverpool; October 26, Imperial, Canning Town.

SOLDIER'S HONOUR, A, revised version of the domestic and military drama, by Mrs. F. G. Kimberley. (King's, Longsight, August 8, 1906.) October 12.
 Captain Jack Deane Mr. Paul Beckett
 Captain Gerard Temple

Mr. Sidney Monckton
 General Rochester Mr. Gerald Byrne
 Henry Thornton Mr. H. Beckett
 John Deane, sen. Mr. Richard Paxton
 Micky Doone Mr. Hall Eldon
 Cedstrom Mr. Charles Rouf
 Smarty Mr. McPhillips
 Beckstein Mr. Arthur Carry
 Queenie Deane Miss Daisy Marston
 Doreen Ilingworth Miss Enid Edoni
 Jemima Cracks Miss Amy Mangree
 Cora Lee Miss Clissie St. Elmo
 —Hippodrome, Salford.

SOLDIERS' MESS, THE, one-act musical sketch book, by Herbert C. Sargent, music by Walter Passmore. (Hippodrome, Colchester, June 15.) July 13.

Corporal Peter Wadling
 Mr. Johnny Danvers
 Private Adam Blinder

Mr. Walter Passmore
 Anette Miss Agnes Fraser
 Managi Miss Madge Girdlestone
 Ben Abi Mr. Arthur Pitt
 —Woolwich Hippodrome.

SOLDIER'S MOTHER, A, dramatic sketch, in one scene, by Lady Sholto Douglas. February 15.

Madame Falcon Lady Sholto Douglas
 Sergeant Burnir Mr. Jack Ellis
 William Hinton Mr. Arthur Page
 —Putney Hippodrome.

SOLDIER'S OATH, A, military drama, in a prologue and three acts, adapted from the French by Russell Norrie. July 23.

CHARACTERS IN THE PROLOGUE.

Corporal Pierre François
 Mr. Russell Norrie
 General Jourdain Mr. S. Leigh Courtney
 Captain De L'Isle Mr. Jack Caves
 Robert Mr. Fred Furiell
 Roquet Mr. Maxwell Cody
 Aide-de-Camp Mr. George Shearnur
 Juliette de Fritzburg Miss Dorothy Charles
 Rose Miss Madeleine Burnette
 Adèle Miss Italy Lyndon

*Soldier's Oath, A (cont.).*CHARACTERS IN THE DRAMA.
Corporal Pierre François

Mr. Russell Norrie
Edouard François Mr. Austin Dean
M. Fricardeau Mr. S. Leigh-Courtney
Captain De L'Isle Mr. Jack Caves
Robert Mr. Fred Farrell
M. Fleury Mr. Vincent Church
Jean Jean Mr. Maxwell Cody
Juliette de Fritzburg. Miss Dorothy Charles
Jeanette Miss Evelyn Gould
Isabelle Miss Enid Lorimer
—Eden, Bishop Auckland.

SOLDIER'S WEDDING, THE, revival of
Walter Melville's drama (October 8, 1906,
Terris, Rotherhithe). November 2. Last
performance (the 48th), December 12.—
Lyceum.

SOUL BRIDE, THE, dramatic sketch, by
Chris. Davis. March 9.
Constance Penderell .. Miss Mamie Thorpe
Amerel Ritta Mr. James Donatus
Frank Devereaux .. Mr. Melville C. Stuart
Manners Mr. Henri Herrman
—Grand, Fulham.

SOUL OF A THIEF, THE, one-act play, by
Flora Hayter. June 5.—Arts Centre.

SOVEREIGN LOVE, comedy, in one act, by
T. C. Murray (Abbey Dublin, September
11, 1913). June 8, 1914

Donal Kearney Mr. J. M. Kerrigan
Ellen Miss Ann Coppinger
Katty Miss Eithne Magee
Maurice Kearney Mr. Philip Guiry
Charles O'Donnell .. Mr. Sydney J. Morgan
David Mr. H. E. Hutchinson
Andy Hyde Mr. U. Wright
Mrs. Hickey Miss Eileen O'Doherty
—Court.

SPARROWS, one-act play, by Frank R. Mellor
(produced by the Black Cat Club). May
15.—Boudoir.

SPHINX, THE, play, in four acts and an
apotheosis, by Janette Steer. October 3.
Mary Miss Janette Steer
Evelyn Miss Barbara Everest
Sibby Miss Mattie Block
Hortense Miss Marianne Caldwell
Lisette Miss Kitty Marion
Cullam Miss Edith Hunter
Nurse Miss Stella Campbell
Tom Mr. Langhorne Burton
Philip Mr. Henry Hargreaves
Walter Mr. E. H. Hincks
Murray Mr. Robert Hicks
Herr Schmidt } Mr. Henry Daniell
Doctor }
—Court.

SPIRIT OF ELINOR, THE, romantic playlet,
by Oscar de Thoren. January 29.
Ernest Graham Mr. Cyril Asford
Lady Emma Carberry Miss Florence Lloyd
Ivy St. Clair Miss Doris Oakes
Elinor Miss Marguerite Harland
—Court.

SPIRIT OF THE WOOD, THE, musical fairy
play, by Clementine Ward. November 7.—
Court.

SPRING LOCK, THE, sketch, December 22.—
Bedford.

SPY PERIL, THE, dramatic sketch, in one
scene. September 7.
Professor Blackhurst .. Mr. J. Oliver Twiss
Otto Mr. W. N. Weadon
Emily Lawrence Miss Maud Terry
Captain Davis Mr. R. Walter
Jack Landon Mr. Caryl Wilbur
—Metropolitan.

STAIRCASE OF FORTUNE, THE, domestic
melodrama, in ten scenes, by George R.
Sims. August 31.

Dave Mellish Mr. Anthony Keith
Dan Mellish Mr. Ernest Shiel-Porter
Nat Mellish Mr. Sydney T. Russell
John Kintrea Mr. R. S. Trelawney
Mark Kintrea Mr. Leslie Cray
Reuben Gedge .. Mr. Leonard Thackeray
Richard Vane .. Mr. Victor R. C. Moors
Church Verger Mr. Arthur Rabbit
Hotel Interpreter .. Mr. John Stanning
Whicher Mr. Frank Stirrup
Sam Sowerby Mr. Henry Hulston
Gendarme Mr. James Herbert
Gendarme Mr. Paul Manley
Mr. Oldboyse Mr. Daniel Knowles
Mr. Flightey Mr. Howard Forbes
Barbara Vane Miss Edith Rutland
Mrs. Spraggs Miss Emily Stevens
Tilly Spraggs Miss Winifred Preece
Gwendolin Anne Miss Edie Martin
Stella Kintrea Miss Beatrix Wynn
Mrs. Craddock Miss Kathleen O'Brien
Mrs. Oldboyse .. Miss Winifred Felix Pitt
Mrs. Flightey Miss Amy Robinson
Maid-servant Miss Vera Bell
—Croydon Hippodrome.

STATE SECRETS, a play, in one act, by
Harry Graham. February 23.

Sir Henry Trevor Mr. Frank G. Bayly
Hon. Reginald Somerset. Mr. James Lindsay
Arthur Harris Mr. Arthur Nicholas
Clark Mr. Leonard Mentz
Alias Mr. Bertram Philipps
—Criterion.

STELLA, opera, in three acts, libretto and
music by Professor Marshall Hall. June 8.
Stella Miss Constance Drever
Noel Mr. Joseph Deacon
The Rector Mr. Joseph Ireland
Chamley Mr. Harrison Cook
Mrs. Chase Miss Dorothea Jacobs
—Palladium.

STORY OF WATERLOO, THE. Revival of
Sir Arthur Conan Doyle's one-act play.
(September 21, 1894, Prince's, Bristol; May
4, 1895, Lyceum.) November 2.
Corporal Gregory Brewster

Mr. H. B. Irving

Sergeant Archie McDonald

Mr. Tom Reynolds
Colonel James Midwinter. Mr. A. B. Imeson
Nora Brewster Miss May Holland
—Palace, Manchester.

STRANGER, THE, one-act play, by D. T.
Davies. April 15.—Coliseum, Aberystwyth.

STRANGER THAN FICTION, one-act play, by
Isobel and Noel Hinton. June 3.—London
Pavilion.

STUDY IN BEREAVEMENT, A, play in one
act, by E. S. P. Haynes. July 17.—Little.

SUBDUING OF MACLEAN, THE, Scotch
sketch, by R. F. Morrison. January 5.
Alexander Maclean. Mr. Dickson Moffat
Jessie Maclean. Miss Margaret R. Frame
Geordie Spence. Mr. Watson Hume (Moffat)
—Olympia, Glasgow.

SUFFRAGETTE, THE, one-act play, by Alfred
Bracklaw. March 24.—Arts Centre.

SUPER IN THE TEMPLE, duologue, by
Frederick Fenn. October 11.—Little.

SUPPLANTER, THE, play, in three acts, by
J. Bernard McCarthy. June 4.
Ellie Cassidy Miss Eithne Magee
Mrs. Keegan Miss Eileen O'Doherty
Widow Flynn Miss Ann Coppinger
John O'Connor Mr. Sydney J. Morgan
Phil Keegan Mr. Fred O'Donovan
Pad Saunders Mr. Philip Guiry
—Court.

SUPREME SACRIFICE, ENGLAND'S CALL, THE, dramatic sketch, by William Moore. November 30.—Camberwell Empire.

SUSAN, one-act play, by Alice A. Clowes. May 6.—London Pavilion.

SUSAN'S MOTHER, one-act play, by Dorothea Cross. March 12.—Court.

SWANK, one-act play, by Roland Pertwee. June 26.—Court.

SWANKERS BY THE SEA, sketch, produced by Courtice Pounds. July 20.—Putney Hippodrome.

SWINEHERD AND THE PRINCESS, THE, revised version of the musical play, in three acts (December 19, 1901, Royalty), founded on Hans Andersen's story. May 18.—Court.

TAG, DER, war play, in one scene, by Sir J. M. Barrie. December 21.
 Spirit of Culture Miss Irene Vanbrugh
 Emperor Mr. Norman McKinnel
 Chancellor Mr. William H. Brougham
 Officer Mr. Francis H. Duguid
 —London Coliseum.

TEAPOT, THE, one-act play, by F. Rawson Buckley and J. A. Benham. December 14.
 James Carlin .. Mr. F. Rawson Buckley
 Cyril Jones Mr. Frank Lorrimer
 Colour-Sergt. John Gregory

Mr. J. A. Benham
 P.C. Spledge Mr. J. C. Bennett
 Jerry Seabright Mr. W. E. Jackman
 —Palace, Southampton.

TEMPERAMENT, THE, one-act play, by Clare Thornton. April 22.—London Pavilion.

TEMPORARY ENGAGEMENT, A, one-act play, by Hylda M. Robins. January 21.—London Pavilion.

THANK YOUR LADYSHIP, comedy, in three acts, by Norreys Connell. February 12.
 Last performance (the 9th), February 20.
 Horniman Mr. Kenyon Musgrave
 Sempill Mr. Graham Browne
 Higginbotham Mr. Henry Ludlow
 Evans Mr. Anew McMaster
 The Earl of Havant .. Mr. O. B. Clarence
 Lord George Lackland .. Mr. Ben Webster
 Mrs. Tavistock Miss Kate Sergeantson
 Lady Sophia Flete Miss Marie Tempest
 —Playhouse.

THEY'RE OFF, "holiday revue," in six scenes, by Harry Curwen, with music by Alan d'Albert. June 15.—Camberwell Palace.

THIEF, A, one-act play, by Robert Ord. August 24.
 Lord Arnold Vivian

Mr. E. Vassall Vaughan
 M. Dupres Mr. Naylor Grimson
 Lady Lucy Vivian Miss Doris Gilham
 Sophie Miss Margaret Brydon
 Marigold Miss Mary Neil
 —Metropolitan.

THIEF IN THE NIGHT, A, drama, in one act, by Burford Delaney. February 16.—Cripplelegate Infirmary.

THINGS THAT MAKE LIFE WORTH LIVING, children's ballet, by Pauline Rivers, music by J. Wolf Gagg and Tom Chestham. July 4.—Tower, Blackpool.

THINGS WE'D LIKE TO KNOW, light comedy, in three acts, by Monckton Hoffs. March 23.
 Last performance (the 65th), May 23.
 Richard Gilder Mr. Charles Hawtrey
 Brabazon Todd Mr. Henry Worman
 Lord Glandeville Mr. A. Vane-Tempest
 Arthur Wade Mr. Louis Goodrich
 Colonel Aphorpe Mr. Lyston Lyle
 Frank Gedge Mr. Richard Carfax
 Gascoigne Mr. Hugh Gibson
 Mrs. George Orple Miss Helen Haye
 Dorothy Gedge Miss Dorothy Minto
 —Apollo.

THOSE WHO SIT IN JUDGMENT, a play, in four acts, by Michael Orme. September 19.
 Last performance (the 21st) October 10.

Michael Trent Sir George Alexander
 Frank Mears Mr. Nigel Playfair
 Margaret Mears .. Miss Henrietta Watson
 Tom Forbes Mr. Reginald Owen
 Sir Jacob Tukes Mr. Frederick Volpé
 Lady Tukes Miss Helen Ferrers
 Dolly Tukes Miss Rowena Jerome
 Gerald Atkinson Mr. Nicholas Hannen
 Joan Atkinson Mr. Gertrude Lang
 Daniel Wade Mr. E. Vivian Reynolds
 Kuma Mr. Norman McKeown
 Kwaku Mr. Cyril Cattley
 Ajua Miss Barbara Hannay
 Florrie Miss Zoë Gordon
 Shareholders:—Mr. John Ridley, Mr. Sydney Hamilton, Mr. Henry Templeton, Mr. Ian O. Will, Mr. Lewis Fielder, Mr. Victor Wiltshire, Mr. W. Coats Bush, Mr. Guy Dawson, Mr. J. Adeane Barlow, Mr. Ernest Martin, Miss Muriel Barnby, Miss Mabel Knowles, Miss Irene Barnett, Miss Stella Rho.

—St. James's.

THREE STRINGS, one-act play, by George Whybrow and Edith Dunn. February 18.
 —London Pavilion.

THRESHOLD, THE, a comedy in three acts, by Miles Malleson. March 9.
 Howard Trail Mr. Douglas Vigors
 Kitty Harrington .. Miss Esme Hubbard
 Ronald Garvin Mr. Frank Darch
 Mrs. Garvin Miss Gabrielle Giffilan
 Grace Mordaunt Miss Gladys Bell
 Connie Miss Rita Thom
 Bert Mr. Nicholas Hannen
 Rev. John Mordaunt .. Mr. Brember Wills
 Trixie Taylor Miss Elizabeth Dundas
 Maud Stalham Miss Beatrice Smith
 —Royalty, Glasgow.

TILL KINGDOM COME, a romantic drama, in four acts, by Roy Rhind. July 6.

Dick Briton Mr. George Gordon
 Carl Locastro Mr. Graham Roberts
 Jake Dawson Mr. A. C. Ashton-Roe
 Nick Jute Mr. R. Forbes
 Felix Labelle Mr. H. Avery
 Red Eagle Mr. Roy Rhind
 White Hawk Miss Ida Thomson
 Brian Mel drum Mr. E. Wynter
 Dan Meredith Mr. D. Allan
 Sheriff Hewson Mr. R. Dore
 Warder Quays Mr. J. Clarence
 Salvation Jim Mr. S. Wynn
 Cheerful Charlie Mr. R. Buchan
 Yellow Fang Mr. C. Desprey
 Rattlesnake Mr. A. Pierre
 Brown Moose Miss Amy McNeil
 Brenda Meredith .. Little Minnie Halstan
 Grace Labelle Miss K. Cranston
 Kate Meredith Miss Grace Warner
 —Royal, Leicester.

TIME, GENTLEMEN, PLEASE, revue, produced by Ike and Will Scott. March 2.
 —Hippodrome, Preston.

TOMMY ATKINS, revival of the melodrama in four acts, by Arthur Shirley and Ben Landeck. (Pavilion, September 16, 1895.)
 September 2. Last performance (the 60th)
 October 31.—Lyceum.

TOUCH WOOD, "revusical fragment," in five scenes, by Chris Davis and George Egbert; music composed and arranged by W. Gregory. (June 1, Hippodrome, Dover.)
 June 8.—Rotherhithe Hippodrome.

TOWN TOPICS, revue written and composed by William Hargreaves. (March 9, Hippodrome, Liverpool.) April 13.—Palladium.

TRAITRESS, THE, an opera, in two acts, music by Lily Rendle, libretto by Norman Ingall, March 4.—Arts Centre.

TRISTAN and ISOLDA. The O'Mara Opera Company's presentation, in English, of Wagner's opera. March 6.—Opera House, Middlesbrough.

TRUTH ABOUT MR. WATSON, THE, play in one act, by Harry M. Vernon. July 6.—Empire.

TURKISH DELIGHT, one-act play, by Emily Loudonsack. January 21.—London Pavilion.

TWO STRINGS TO HER BOW, Scotch comedy sketch, by R. F. Morrison. May 11.
Sandy Dewar Mr. Bob Russell
Jessie MacGregor Miss Nan Russell
—Olympia, Glasgow.

TWO VIRTUES, THE, comedy, in four acts, by Alfred Sutro. March 5. Last performance (the 68th), May 9.
Jeffery Pantou Sir George Alexander
Claude Jervoise Mr. Herbert Waring
Baylis Mr. George Bishop
Mrs. Guildford Miss Martha Hedman
Lady Milligan Miss Henrietta Watson
Mrs. Jervoise Miss Athene Seyler
Alice Exern Miss Rhoda Symons
Mary Miss Mary Lane
—St. James's.

TRAGEDY OF RAWIRI-KAHIA, THE, three-scene tragedy, by Yestelle Bendigo. May 25.
Kahia Mr. Stuart Murray
Rangiri Mr. Mervyn Colomb
Ahumai Miss Ada Davidson
Hinemoi Mlle. Yvonne Aptela
—Putney Hippodrome.

TWELFTH NIGHT, Miss Horniman's repertory company, revived, Shakespeare's comedy. September 7.

Orsino Mr. Grendon Bentley
Curio Mr. Douglas Johnstone
Valentine Mr. John Wardle
Viola Miss Irene Rooke
A Sea Captain Mr. Alfred Russell
Sir Toby Belch Mr. Charles Groves
Maria Miss Hilda Bruce-Potter
Sir Andrew Arguecheck Mr. Herbert Lomas
Feste Mr. Charles Bibby
Olivia Miss Christie Laws
Malvolio Mr. Milton Rosmer
Antonio Mr. Cecil G. Calvert
Sebastian Mr. Ernest Haines
Fabian Mr. Gordon Ash
First Officer Mr. Ellis Dee
Second Officer Mr. Fred A. Morley
Priest Mr. V. Barry
Ladies attending on Olivia.—Misses Marie Royster, Alice Calvert, Elsie Dene, Clare Welby.

Lords, Huntsmen, Musicians, Sailors, Priests, etc.:—Messrs. W. Williams, C. Eccles, J. Pearson, G. Blythe, G. Clough, G. Wooder.

—Gaiety, Manchester.

TWO AND TWO, comedy, in three acts, by Ronald Jeans. January 26.
Freda Tranent Miss Eileen Thorndike
Mary Miss Nina Henderson
Bryan Thorpe Miss F. Pennington-Gush
Glenda Tranent Miss Estelle Winwood
Leo Veitch Mr. Lawrence Anderson
Emma Miss Gwynnifred Sardon
—Repertory, Liverpool.

TYRANNY OF TEARS, THE, revival of the comedy, in four acts, by C. Haddon Chambers. (April, 1899, Criterion.) February 5. Last performance (the 52nd), March 21.
Mr. Parbury Mr. Robert Lorraine
Mr. George Gunning Mr. Fred Kerr

Tyranny of Tears, The (cont.).

Colonel Armitage Mr. Alfred Bishop
Mrs. Parbury Miss Ethel Irving
Miss Hyacinth Woodward

Miss Evelyn d'Alroy
Evans Mr. Eric Cowley
Caroline Miss Isolda le Roy
—Comedy.

UNCLE TOM'S CABIN, shortened version, in three episodes of six scenes, prepared by Marshall Moore. April 4.—Court.

UNCLE VANYA, play, in four acts, by Anton Tchekhov, translated by Mrs. R. S. Townsend, produced by Mr. Guy Rathbone. May 10. (Produced by the Stage Society.)
Marina Miss Inez Bensusan
Astrov Mr. Herbert Grimwood
Ivan Petrovitch Voinitsky

Mr. Guy Rathbone
Alexander Serebriakov Mr. H. R. Hignett
Elya Elyitch Teliegin Mr. Campbell Gullan
Sophia Alexandrovna Miss Gillian Scaife
Elena Andraevna Miss Ernita Lascelles
Madame Voinitsky

Miss Constance Robertson
Efim Mr. Warburton Gamble
—Aldwych.

UNDER THE FLAG, patriotic dramatic spectacle, in six scenes. December 21.

Countess Irma Miss Muriel Palmer
Capt. Carr Montague Mr. Harold Heath
Lady Marjorie Sussex

Miss Florence Lyndon
Michael O'Connor Mr. Fred Elvin
—Middlesex.

Unnamed comedy, adapted from the French by Constance A. Arfwedson. March 8.—Ibsen Club.

VALUABLE RIVAL, A, comedy, in one act, by Neil F. Grant. May 11.

Alexander Jameson Mr. J. D. Gordon
Maggie Jameson Miss Dorothy MacMillan
William Bain Mr. James Lindsay
—Prince of Wales's.

VAN DYCK, THE, first variety presentation of the dramatic episode, in one scene, adapted by Cosmo Gordon Lennox from the French of Eugene Fournier's *PERINGUE* (March 16, 1907, His Majesty's). January 26.

Arthur Blaar Woldingham
Mr. H. B. Irving
John Peters Mr. Tom Reynolds
Dr. Porter Mr. Leslie Oswell
—Palace.

VANTAGE OUT, one-act play, by Roland Pertwee. June 26.

Katherine Mayne Miss Decima Moore
Capt. Dorrien Mayne Mr. Roland Pertwee
Edith Miss Helen Hamilton
—Court.

VERDICT WAS—? THE, play, in one act, by F. Percy. May 11.

George Williams Mr. George de Lara
William Barnes Mr. Herbert Mansfield
Mrs. Barnes Miss Ella Douglas
—Empire, Birmingham.

VICTIMS, sketch, by Basil James. October 5.—Bedford.

VICTORY; OR, A CONTRAST IN FAMILIES, THE, by Eric Cooper. (Produced by amateurs.) January 27.—Caterham.

VINGT-ET-UN, fairy operetta, by Lilly McDonnell. May 2.—Court.

VIOLET AND PINK, revue, in two scenes, book by Fred Thompson, music by Philip Braham, lyrics by Eric Blore, dances and ensembles arranged by Harry Batt. May 4.—East Ham Palace.

VISION OF THE BLIND, THE, play, in one scene, by Elfrida and Clarence Derwent. June 18.—Cosmopolis.

VIVE L'AMOUR. French revue in two acts of twenty-four tableaux, by MM. Celval and Charley, music by M. Guttenguer. May 18.—Middlesex.

VIVISECTION, dramatic sketch, in one scene, by Mrs. Robert Castleton. June 1.
Dr. Murray Lorimer Mr. Robert Castleton
Dr. Gillingham Mr. Alec Crichton
Carr Mr. Horace Buckley
Lady Mary Quinton Miss Helen Ingram
Helen Harvé Mrs. Robert Castleton
—Camberwell Empire.

VENUS, LIMITED, revue, by Ernest C. Rolls and Charles Wilmott, music by Max Daweski. December 28.—Empire, Liverpool.

WAGES NO OBJECT, comedy, in one act, from the French of Max Maurey. October 1.
Christopher Hankey Mr. Athol Stewart
Mabel Hankey Miss Dorothy Thomas
Mr. Butterworth Mr. Arthur Hare
Angela Miss Sydney Fairbrother
Liftman Mr. Christmas Grose
—Criterion.

WAIT AND SEE, play, in three acts. April 27.
James Oldwin Mr. Weedon Grossmith
Mrs. Oldwin Miss Annie Hill
Clive Oldwin Mr. Philip Anthony
Rose Joyson Miss Agnes Glynn
Reginald Strangeways Mr. John Tresahar
Dr. Reid Mr. H. Tripp-Edgar
Mr. Lawford Mr. Cyril Vernon
Lizzie Miss Mignon Clifford
Dr. Dee Mr. Lawrence Grove
Prof. Darth Mr. Vernon Ellis
Dr. Black Mr. Henry le Grand
Sir Frederick Stringe Mr. J. L. Mackintosh
Lady Stringe Miss Shelley Calton
Baroness de Voski Miss Colette Dorigny
Rupert Frandon Mr. Colin Alexander
Ab Levi Mr. H. Price-Evans
Jake Jessop Mr. Allan Mattox
Mrs. Van Husset Miss Pauline Potter
Miss Loo Caterack Miss Marie Selwyn
Mrs. Wynne Hayley Miss Harley Connell
Butler at Millionaire's Hotel

Mr. D. W. Prout
Marconi Operator Mr. V. Crabtree
Policemen Messrs. George Courtenay
and J. S. Russell
Rose Joyson Miss Agnes Glynn
Counsel for the Prosecution

Mr. L. C. Sutton
Usher Mr. Percy Douglas
Foreman of the Jury Mr. J. H. Byng
Judge Jawfrays Mr. Murray Carson
—Court, Liverpool.

WAR LORD'S DREAM. THE. dramatic sketch, in one scene. November 16.
The Emperor Mr. C. V. France
King Death Mr. C. M. Hallard
—Palladium.

WAR'S DECLARED, dramatic episode, in one act, by Percy Ford. October 12.
Colonel Maynard Mr. Alfred Goddard
Mrs. Maynard Miss Ellen Nelson
Lieut. Cathcart Mr. J. R. Tozer
Maisie Burton Miss Maude McCulloch
Footman Mr. William Flude
Count Von Hammerstein
Mr. Fernley Bishopp
—Borough, Stratford.

WAS IT LOBSTER? June 19. Queen's.
WEE DRAPPLE. A. Scotch comedy, by Cecil Marshall and Miss E. Hay-Howe. May 7. —Rehearsal.

WEEK END GIRL. THE. musical comedy sketch, written and composed by Fred E. Cliffe. February 16.—Camberwell Empire.

WEE TIN BOX, THE, one-act Scottish play, by Shem. August 17.
Jimmie Mackintosh Mr. Stuart Forbes
Sandy Mr. David Graham
A Flapper Miss Embert
Mrs. Mackintosh Miss M. F. Sanderson
—Victoria, Glasgow.

WELL, I NEVER, ballet revue, libretto by Herbert C. Sargent and John Tiller, invented and arranged by Jno. R. Huddleston and John Tiller. July 6.
Bob Kitson Mr. Jimmie Pullin
John Henry Mr. Stanley Lupino
Actor, Policeman, Gendarme

Mr. Fred Lawrence
A Pierrot Mr. Geo. B. Cox
Lieutenant Newcombe Mr. William Hamer
Street Singer Mr. Maurice Brooke
Pickpocket, etc. Mr. Will Amstel
Pavement Salesman, etc. Mr. Barney Dixon
Silas P. Kitts Mr. J. B. Tate
Monica Kitts Miss Cressie Leonard
Eliza Miss Adela Crispin
Mannequin, etc. Miss Liane Klaw
Martha Kitson Miss May Sharples
Flower Girl, etc. Miss Dolly Crown
Lady Barbara Miss Norah Grey
Flower Girl, etc. Miss Marie Brian
A Cocotte Miss Dolly Prince
—Winter Gardens, Blackpool.

WHAT EVERY WOMAN WANTS, romantic play, in four acts, by Dennis Clyde. April 13.

Captain Jack Castleton Mr. Marcus Draper
Lord Castleton Mr. Kendrew Milson
Sir Barclay Manners .. Mr. Fred Morgan
Rev. Neville Carstairs .. Mr. A. E. Drake
Peter Pennyweight .. Mr. John Sanderson
Curly Breeze Mr. Enr Carlton
Mountain Wind Mr. Kendrew Milson
Jag Nose Pete Mr. F. H. Neville
Yellow Lightning Mr. William J. Partridge
Slinking Cat Mr. Charles H. Brooke
Lady Paula Manners

Miss Conyers Radclyffe
Polly Dash Miss Julia Bassett
Meg, a Flower Girl .. Miss Gladys Purnell
—Borough, Stratford.

WHAT PRICE LONDON? revue, in three scenes, by S. Fortescue Harrison and Charles Baldwin; lyrics by Charles Knight and S. Fortescue Harrison; music by John Neat. March 2.—Surrey.

WHAT'S THE MATTER? revue, in six scenes, by Arthur Sturgess, music by Annie Bodie. May 11.

Manager Mr. Eric Thorne
Vicar Mr. Arthur Helmore
Enderstudy Mr. Arthur Poole
Noodle Mr. Stafford Hilliard
Millie Miss Marie George
Dora Miss Dora Sawyer
The Dresser Miss Grace Viciat
Fancy Miss Annie Hughes
Della Miss Gwen Fothergill
Ethelbert Mr. Arthur Poole
Arthur Mr. Leonard Ashdown
—Royal, Plymouth.

WHAT WOULD A WOMAN DO? play, in one act, by Lodge-Percey. May 4.

Stephen Willis Mr. J. W. Wilkinson
Ann Willis Miss Amy Rudd
John Hird Mr. Lodge-Percey
Nell Willis Miss Henrietta Schrier
—Alexandra, Pontefract.

WHAT WOULD YOU DO? one-act play, by the Rev. A. J. Waldron. September 14.
The Mediator Miss Hilda Sims
The Butler Mr. Robert Rivers
The Son Mr. Jameson Thomas
The Father Mr. Slaine Mills
—Empire, Liverpool.

WHEN KNIGHTS WERE BOLD, Charles Marlowe's three-act farce. June 11. Transferred to the Prince of Wales's September 7, an *adto* the New, October 26.
 Sir Guy de Vero Mr. James Welch
 Isaac Isaacson Mr. C. F. Lloyd
 Hon. C. Widdicombe Mr. George Desmond
 Rev. P. Pottlebury..Mr. Colin Johnstone
 Sir Brian Ballymote..Mr. Denis J. Hogan
 Wittle Mr. Stanley Yourke
 Barker Mr. George Child
 A Herald Mr. Herbert Ranson
 Lady Rowena Eggington..Miss Isa Glynn
 Hon. Mrs. Waldegrave Miss Mabel Younge
 Miss Sara Isaacson..Miss Muriel Kidner
 Millicent Eggington..Miss Peggie Kennedy
 Marjorie Eggington..Miss Queenie Thomas
 Kate Pottlebury Miss Stephanie Bell
 Alice Barker Miss Violet Graham
 —Apollo.

WHEN MAN TURNS TO BRUTE, "scientific medical problem play," in four acts, by Myron Leffingwell. March 6.
 Albert Deltwyn .. Mr. G. Steer Flinders
 Dr. Mosher Mr. Collin F. Heather
 Tom Croghan Mr. R. Oldroyd
 Mortimer de Vernon .. Mr. Bud Hawkins
 Jack Walters Mr. F. G. Gavillet
 Inspector Hickey Mr. Fred Dalby
 Gaolers Mr. T. E. Parker
 Mr. Arthur French
 A Doctor's Assistant Mr. Martin Long
 A Policeman Mr. F. Sandford
 A Butler Mr. A. Collins
 Nan Ramsden Miss Doris Brereton
 Miss Aurelia Miss Alice Inman
 Helen Bancroft Miss Mary Dalby
 —Pier Pavilion, Weymouth.

WHEN WOMEN GET THE VOTE, one-act play, by Lane Cranford. June 3.—London Pavilion.

WHICH? one-act play by Evelyn Grover. March 24.—Arts Centre.

WHIRL OF THE TOWN, THE, revue, book by George Arthurs and Worton David. music by Herman Finck and Elsa Maxwell, arranged by Guy Jones. December 14.—Palace, Manchester.

WHISPERING TONGUES, one-act play, by W. H. Abbot. April 22.—London Pavilion.

WHITE EXPLOSIVE, THE, comedy sketch, by Barry Pain and Charles Eddy. March 2.—Stratford Empire.

WHITE HOPE, THE, drama, by Ivan Patrick Gore. (June 1, Hippodrome, Batley.) October 19.

John Stanmore .. Mr. Geoffrey Patrick
 Vivian, Earl of Hillsdale..Mr. Victor Gordon
 Dicky Daw Mr. Bruce Williams
 Dan Myron Mr. Alfred Maurice
 Ben Rawson Mr. Benson Kleve
 Joe Hutchin Mr. Clavering Maine
 Inspector Dale Mr. Robert Sawin
 Fighting Nixon Mr. George Maguire
 Tiger Smith Mr. Harry Dyson
 Referee Mr. T. C. Parker
 Timekeeper Mr. Wilson Everard
 Second for Nixon .. Mr. Howard Denley
 Second for Smith .. Mr. Wilfred Hanstock
 Tom Jones Mr. Oliver Renne
 Mr. Peabody Mr. Cecil Mannering
 John Coburn Mr. Robert Wilmot
 James Otley Mr. Chris Warner
 Constable A.L. Mr. Fred Hanley
 Judith Langdale Miss Evie Conway
 Peggy Vavasour ... Miss Violette Vivienne
 Mavis Moore Miss Fay Garnet Wayne
 —Elephant and Castle

WHITTINGTON UP-TO-DATE, panto-revue, in eleven scenes, by Martin Byam, with music by Guillaume Leone. January 19.—Wilkesden Hippodrome.

WILD BIRDS, play, in four acts, by Violet Pearn. May 19.

Jabez Gurney Mr. Brember Willis
 Dick Stewar Mr. Douglas Vigors
 Zachary Mr. Clive Carey
 Rev. Amos Critchcombe
 Mr. N. N. Wimbush
 Dartmoor Shepherd .. Mr. Denton Thomson
 Thirza Gurney .. Miss Susan Cloughton
 Jamvred Gurney Miss Muriel Pratt
 Mrs. Willis Miss Ursula Dymock
 —Royal, Bristol.

WILL, THE, first variety presentation of J. M. Barrie's one-act play. (Orig. produced September 14, 1913, Duke of York's.) January 12.

Mr. Devizes, sen....Mr. A. S. Homewood
 Mr. Devizes, jun....Mr. Frank Denton
 Philip Ross Mr. Sydney Valentine
 Surtees Mr. Lichfield Owen
 Creed Mr. A. P. Bell
 Mrs. Ross Miss Helen Haye
 —Palace.

WILLIAM 'ENERY'S WEDDING, sketch, by Terence Byron. December 7.—Empress.

WITCH O' WORLEBURY, THE, play, by Ernest Avera. (Produced by amateurs.) February 12.—Knightstone Pavilion, Weston-super-Mare.

WHOSE BABY ARE YOU? farce, in three acts, by Mark E. Swan. April 2. (See *Whose is It?*)

Abbie Miss Margaret Dale Owen
 Hugh Wallace Mr. Frederick Foster
 Ned Clive Mr. Austin Fehrman
 Walter Mylton, jun.

Mr. Harry Corson Clarke
 Walter Mylton, sen....Mr. Keith Shepherd
 Baroness von Hertz....Miss Dorothy Day
 Baron von Hertz Mr. Cecil Marx
 Gladys Penfield Miss Winifred Izard
 Madge Morton Miss Lily Drummond
 Geoffrey Morton Mr. Edward Williams
 —Royal, Leamington.

WHOSE IS IT? farcical comedy, in one scene, by Mark F. Swan. (Originally produced as *Whose Baby are You?* at the Royal, Leamington, April 2.) July 13.

Abbie Miss Margaret Dale Owen
 Hugh Wallace Mr. William Ralston
 Ned Clive Mr. Robert Fairfax
 Walter Mylton, jun.

Mr. Harry Corson Clarke
 Walter Mylton, sen....Mr. Henry Pastor
 Baroness von Hertz..Miss Florence Marshall
 Baron von Hertz Mr. Fred J. Vigay
 Baby Madge By Herself
 Gladys Penfield ... Miss Lydia Hayward
 Madge Morton Miss Hilda Stuart
 Geoffrey Morton Miss Cyril Baylis
 —Chelsea Palace.

WHY SHE DIDN'T TELL, one-act play, by Laurence Morris. April 22.—London Pavilion.

WITH FIRE AND SWORD, drama, in nine scenes, by Charles Darrell. September 7.
 Captain Aidan Lausanne

Mr. Wilson Howard
 Prince Wulfred Mr. Charles Dickens
 Grand Duke Sergius Alexis..Mr. David Blair
 Hardfild IV. Mr. Dobson Clyde
 Maximillian Toft Mr. E. W. Avery
 Gorki Geesler Mr. Lancelot Usher
 Captain of the Guard

Mr. E. Roxburgh Kelso
 Angelo Pius Mr. David Seanton
 Lurline Miss Gaby Fay
 The Rev. Mother Dolores

Miss Gertrude Carten
 Maudie Trix Miss Grace Emery
 Countess Hulda Ravenswood

Miss Carlotta Anson
 —Royal, Darlington.

WITH HER HUSBAND'S PERMISSION, one-act play, by Herbert Jenkins. May 13.—Royal, Bristol.

WISHING WELL, THE, three-scene fairy play, by Grace Richardson. July 3.—St. John's Hall, Palmer's Green.

WITHOUT PREJUDICE, playlet, by Harry M. Vernon. June 29.

Abe Rosenbaum Mr. George M. Fisher
Sam Rosenbaum Mr. Harry Green
Editor Mr. James
Doubtful Teddy Godden
Boratio Hottomley... Mr. Hugh E. Wright
Hosker Hash Mr. Cyril Clensy
Mr. Who Mr. René Koval
Mr. Fineberg Mr. A. H. Majilton
Miss Einstein Miss Peggy Ray
—Empire.

WOLF, THE, one-act play. May 11.—Opera House, Woolwich.

WOMAN AGAIN, THE, dramatic episode, in one scene, by Charles W. Dockwray. May 11.

The Man Mr. Eric Algar
The Woman Miss Mary Bartrick
The Thief Mr. Charles W. Dockwray
The Servant Mr. Gerald Henshaw
—Rotherhithe Hippodrome.

WOMAN ALONE, A, play, in three acts, by Mrs. W. K. Clifford. July 17.

Richard Bowden... Mr. Thomas Weguelin
Henry Langton Mr. Herbert Harben
Jack Percival Mr. Frank Darch
Sir Horace Taylor Mr. N. N. Wimbush
Algy Carstairs

Mr. Frank Forbes-Robertson

Hesketh Mr. A. E. Walker
A Visitor Mr. W. D. Fazan
Bertram Mr. Marsh Dunn
Widhurst Mr. Miles Malleon
Blanche Bowden... Miss Lillemor Halvorsen
Millicent Percival Miss Faith Celli
Mrs. Vymor Miss Avice Schöltz
Countess Augusta Miss Rita Tompkins
Mrs. Martin Miss Janet Hope
Maid Miss Kathleen Kerr
—Little.

WOMAN INTERVENES, THE, one-act play, by J. Hartley Manners. November 26.—Empire.

WOMAN OF DEATH, THE, domestic melodrama, in four acts, by Joseph M. Wharncliffe. (Globe, Deal, January 31.) May 18.

Dr. Henry Stanford ... Mr. Frank V. Fenn
James Stanford Mr. James Jarrett
Amos Dubbin Mr. Syd Claydon
Augustus Fitzgibson... Mr. Jack Armitage
Frank Oakburn Mr. Francis Cavane
George Fosbrooke Mr. J. L. Inglis
Arthur Brown Mr. C. N. Wemyss
Walter Stanford Miss Nina Hardinge
Sergeant Chumpler Mr. L. B. Reid
P.C. Tersum Mr. K. H. White
Sundemum Mr. H. E. Jones
Nell Stanford Miss Mary Brammer
Martha Puffin Miss Nellie Cameron
Tangama Miss Grace Carew
Flaine Desborough... Miss Hilda Beverley
—Royal, Stratford.

WOMAN WHO DID TELL, THE, play, by Herbert Sidney. July 13.

John Pendennis Mr. Harry Tresham
Jim Tregarth Mr. John Davidson
Dudley Stanmore... Mr. Chas. Dickens
Rev. Harley Rourke... Mr. John Burton
Ezekiah Dull Mr. Cecil Ravenswood
Thomas Duffy Mr. Francis James
Dr. Beasley Mr. Cecil Ravenswood
Sam Twigg Mr. Leo Montgomery
Robert Digg Mr. E. D. Allen
Timothy Pott Mr. Chas. Townsend
Jake Brandon Mr. H. Webster
Bill Manners Mr. H. Webster
Lorna Pendennis... Miss F. Melrose Millett

Woman Who Did Tell, The (cont.).

Sister Ursula Miss Ruth Zillwood
Susie Miss Grace Emery
Martha Tregarth... Miss Norah Caronne
Phyllis Pendennis... Miss Rosina Anton
Polly Duffy Miss Cissie Cleveland
Sister Anastasia
—Rotunda, Liverpool.

WOMAN IN EARNEST, A, play, in three acts, by Henry Harding. January 10.—Balfour Institute, Liverpool.

WOMAN IN RED, THE, play, in one act, by C. K. Allen. August 10.

Adrian Wenlock Mr. Douglas Vigors
Flora Wenlock Miss Jessie Ridings
The Woman in Red... Miss Flora Saunders
Pietro Mr. Ernest C. Cassel
The Landlord Mr. Ernest Haines
—Gaiety, Manchester.

WOMEN OF PARIS, play of Paris life, in four acts, by Ben Landeck and George Bellamy. December 7.

Paul Delaisne Mr. Oswald Knowles
Marquis d'Artois ... Mr. Reg. Archer-Taylor
Xavier Laroche Mr. J. G. Maine
Dodo Radout Mr. Arthur Wright
Hercules Pomponnier .. Mr. Harry Benson
Simeon Hummersheim .. Mr. Willox Cadogan
Pierre Gauvain Mr. James L. Power
Grand Duke Boris .. Mr. Eric G. Merrie
Selim Pasha Mr. Arthur Redmond
Captain Albert Dumas .. Mr. James Albion
Servant Mr. Jack Humphries
Gendarme Mr. Charles Mansfield
An Arab Mr. Joseph Wilson
Hugo Kosminski Mr. Lionel Walton
Sara Kosminski Miss Betty Debenham
Julie Gauvain Miss Jennie Richards
Sophie Miss Bruce Smith
Adele Miss Vera O'Gorman
Mimi Miss Gladys Hawkes
Annette Miss Isobel Cooper
Rosalie Miss Gertie Arundel
Fifi Miss Sybil Tremaine
Claire de la Lune Miss Evelyn Beresford
—Holloway Empire.

WOOLING OF THETIS, THE, ballet, by Elsie Fogerty, arranged by Ruby Ginner to the music of "Das Rheingold." July 7.—Court.

WORKING MAN, A, play, in four acts, by Frederick Fenn. July 24.

Robert Orde Mr. Eille Norwood
Lord Hobcastle Mr. Edward Sass
John Mortlock Mr. Louis Calvert
Hon. Percy Discombe .. Mr. H. O. Nicholson
Clement Greenwell ... Mr. J. V. Bryant
Arthur Podmore Mr. E. H. Kelly
Footman Mr. Peter P. Millar
Mrs. Cordingway Miss Nancy Price
Mrs. Fleming Miss Margaret Halstan
Janet Discombe Miss Minnie Terry
Mildred Orde Miss Annie Esmond
Miss Ouvry Miss Annie Hill
—Criterion.

WRITER OF PLAYS, A, one-act play, by E. Notrevel. March 12.—Court.

WYNMARTENS, THE, comedy, in four acts, by Richard Henry Powell. May 6. Last performance (the 26th) May 30.

William Carlington Mr. W. Graham Browne
Edmund Saker Mr. Frank Dyall
Earl of Wymarten .. Mr. O. B. Clarence
Adrian Harper Mr. Guy Newall
Mackenzie Mr. Horton Cooper
Footman Mr. Cyril Derington-Turner
Parker Mr. Warwick Wellington
Matthews Mr. Norman Loring
Countess of Wymarten Miss Marie Tempest
The Dowager Countess Miss Agnes Thomas
Janet Amery Miss Lilian Cavanagh
Louise Miss Kate Sergeantson
Miss Wills Miss Barbara Hannay
—Playhouse.

YEAR IN AN HOUR, A, revue, in five "seasons," book by Arthur Davenport, Alfred Parker, and Lauri Wylie, lyrics by Clifford Harris, music by James W. Tate, produced by Gus Solike (Palace, Manchester, January 5). February 2.—Victoria Palace.

YELLOW FEVER, one-act play, by Constance Rae. February 9.

Nat Rutherford Mr. W. S. Hartford

Ann Rutherford Miss Beatrice Smith

Tom Nugent Mr. Douglas Vigors
—Royalty, Glasgow.

YOU —? one-act play, by Gerard Fort Buckle. February 18.—London Pavilion.

YOU MADE ME LOVE YOU, play, in four acts and ten scenes, by Percy Gordon Holmes. February 25. Last performance (the 45th) April 4.

James Dennison Mr. Henry Lonsdale

Maurice Courtney Mr. Fredk. Leister

Malcolm Hearne Mr. Fred Morgan

Bertie Collingwood .. Mr. Austin Melford

Silas Jordan Mr. H. G. Wright

Stuntz Mr. Fred Ingram

Nibbler Mr. Percy Baverstock

Dickey Stringer Mr. Fred De Vere

Mrs. Groom Miss Florence Radcliffe

Elsie Deighton Miss Sybil Hare

You Made Me Love You (cont.).

John Harrison Mr. Charles Kenyon

Coralie Miss Daisy Cordell

Hiram P. James Mr. J. T. Macmillan

Mrs. James Miss Blanche Stanley

Sloane Mr. Ronald Adair

Dawson Mr. P. Smith

Morgan Mr. Cullen

Inspector Martin Mr. Norman Layland

Jarvis Mr. H. Wills

Mary Miss Nellie Manley

Sadie James Miss Eva Dare

Iris Cavanagh Miss Violet Graham

—Lyceum.

YOUNG WISDOM, play, in three acts, by Rachel Crothers. September 23. Last performance (the 13th) October 3.

Major Claffenden Mr. Fred Kerr

Mrs. Claffenden Miss Lena Halliday

Victoria Miss Madge Titheradee

Gail Miss Margery Maude

Barry Master Eric Rae

Christopher Bruce Mr. Evan-Thomas

Peter Gershaw Mr. John Deverell

Max Norton Mr. Cowley-Wright

Jean Mr. Henri Laurent

—Playhouse.

YOUNG CAVALIER, THE, romantic playlet, by Amy Whinyates. December 8.—Court.

AUTHORS OF THE YEAR.

AN ALPHABETICAL LIST OF AUTHORS AND COMPOSERS WHOSE PLAYS, OPERAS, ETC., HAVE BEEN PRODUCED OR REVIVED DURING THE YEAR 1914, ALSO OF THOSE WHOSE WORKS HAVE BEEN DRAWN UPON BY DRAMATISTS, INCLUDING AUTHORS OF FOREIGN PLAYS FROM WHICH ENGLISH ADAPTATIONS HAVE BEEN MADE.

No references are included to the familiar operas.

- ABERCROMBIE, LASCELLES.—"The End of the World."
 ABBOTT, ALLAN F.—"Marigold."
 ABBOTT, W. H.—"Felicia," "Whispering Tongues."
 ADAIR, FRANK.—"The Mill Girl's Secret."
 AINES, HUGO.—"Blind."
 ALLEN, C. K.—"The Woman in Red."
 "Brenda."
 ALLEN, KENNEDY.—"Anybody's Wife."
 ANDERSON, ARTHUR.—"The Joy-Ride Lady."
 ANDERSON, STUART G.—"Dinner Together."
 APPLIN, ARTHUR.—"Getting Out of It," "Le Reve," "Rags."
 ARMONT.—"The Nut."
 ARNOLD, FRANZ.—"The Little Lamb."
 ARTHURS, GEORGE.—"Colonel Cobb of the Red Hussars," "Dora's Doze," "The Girl who Wronged Her Husband," "The Honey-moon Express," "The Whirl of the Town."
 ASCHE, OSCAR.—"Mameena."
 ASHLEY, HOWARD.—"Mothers of England."
 ASHTON, KITTY.—"The Choice."
 ASTON, K.—"Oh! You Beggar."
 AVERN, ERNEST.—"The Witch O' Worlebury."
 AVELING, CLAUDE.—"The Belle of Bond Street."
 BACH, ERNST.—"The Little Lamb."
 BAJART.—"Ce Bon Monsieur Zoetebeek."
 BAKST, LEON.—"Midas."
 BALDWIN, CHARLES.—"Captain Hamilton, V.C.," "Mind Your Own Business."
 BALFOUR, MARIE CLOTHILDE.—"The Roses of Montignac," "The Purser," "Herb o' Joy."
 BALMAIN, ROLLO.—"A British Soldier."
 BARRETT, A.—"On Duty."
 BARRIE, SIR JAMES.—"Peter Pan," "The Little Minister," "The Will," "Der Tag."
 BARKER, GRANVILLE.—"The Dynasts."
 BARNDON, J. G.—"The Crook."
 BARNE, KITTY.—"Celandine's Secret."
 BARON, WILLIAM LE.—"The Redheads."
 BATKA, Richard.—"The Dance of Death" (Der Kunreigen).
 BATT, HARRY.—"Violet and Pink."
 BEACH, REX.—"The Silver Horde."
 BEALBY, GEORGE.—"In the Blood."
 BEALE, ERICA KATHLEEN.—"Les Immortelles."
 BEATTY, CHARLES.—"The Question Is."
 BECKETT, DAN.—"Scrooge's Dream."
 BEERBOHM, MAX.—"A Social Success."
 BELASCO, DAVID.—"The Darling of the Gods."
 BELL, VERNON.—"Accidents will Happen."
 BENDIGO, YESTELLE.—"The Tragedy of Rawiri-Kahia."
 BENNETT, ARNOLD.—"Rivals for Rosamond," "Milestones," "Helen with the High Hand."
 BENGÉ, WILSON.—"A Gentleman in Khaki."
 BENSUSAN, INEZ.—"The Prodigal Passes."
 BENTHAM, J. A.—"The Teapot."
 BERESFORD, DUDLEY.—"At Midnight."
 BERESFORD, J. D.—"The Compleat Angler."
 BERLYN, ALFRED.—"Miss Paris in London."
 BERNAM.—"The Chocolate Soldier."
 BERNSTEIN, HENRY.—"The Attack."
 BLAIR, WILFRID.—"Consarnin' Sairey Uggins."
 BLEACKLEY, ARTHUR.—"Mistress Dolly Adair."
 BLORE, ERIC.—"A Burlington Arcadian," "Violet and Pink."
 BLOW, SYDNEY.—"Beauties," "My Aunt."
 BOCAGE, HENRI.—"The Little Abbé."
 BODIE, ANNIE.—"What's the Matter?"
 BOGUE, RUSSELL.—"It's Doing Me Good."
 BOHR, FRANCIS.—"The Bachelors' Club."
 BONNA, DELLA.—"Loyalty."
 BONNAND, DOMINIQUE.—"Plantons les Capucines."
 BORODINE, ALEXANDRE.—"Prince Igor."
 BOULTON, MATTHEW.—"His Rest Day."
 BOURNE, HAROLD.—"The Other Side of Life."
 BOYILL, C. H.—"The Merry-Go-Round."
 BOWERS, ROBERT HOOD.—"The Redheads."
 BOWYER, FREDK.—"H.M.S. Impossible," "Hurry Up."
 BRAHAM, PHILIP.—"Violet and Pink," "Beauties."
 BRANSCOMBE, ARTHUR.—"I've Seen the 'Aren."
 BRAUN, MRS. CHAS.—"The Blue Penguin."
 BRIEUX.—"Damaged Goods."
 BRIGHOUSE, HAROLD.—"Garside's Career," "The Northerners."
 BRIQUET, JEAN.—"Adele."
 BROADHURST, THOMAS W.—"The Holy City."
 BROOKE, H. SULLIVAN.—"Just My Luck," "Hallo, Darling," "Here We are Again," "Keep Flying."
 BROWN, PERCIVAL.—"An Eastern Question."
 BROWNMANN, F. M.—"An Indian Girl's Devotion."
 BRUCE, GLADYS M.—"A Calcutta Sweep."
 BUDDEN, PEARCE.—"Lines."
 BULMER, FRED.—"A Gentleman in Khaki."
 BULMER, FRED.—"A Soldier of the King."
 BURNS, W.—"September Morn."
 BURNETT, MRS. FRANCES HODGSON.—"Little Lord Fauntleroy."
 BURNEY, ESTELLE.—"The One Thing Needful."
 BUCKLAW, ALFRED.—"The Suffragette."

BUCKLE, GERRARD FORT.—"You ——"
 BUCKLEY, F. RAWSON.—"The Teapot."
 BURTON, ALARIC.—"Queen of Scots."
 BYAM, MARTIN.—"Whittington up-to-date."
 BYRON, H. J.—"Our Boys."
 BYRON, TERENCE.—"William 'Enery's Wedding."

CALDEN, HARRY.—"Find the Lady."
 CALTHORP, DION.—"The Other Side of Life."
 CAMPBELL, CONSTANCE.—"My friend, Thomas Atkins."

CAMPBELL, J. A.—"Queen at Seventeen."
 "Devil-May-Care."

CAREY, H. VERNON.—"Kindly Flames."

CARLSLE.—"Do it Now."

CARLTON, FREDERICK.—"Intervention."

CARR, F. OSMOND.—"I've Seen the 'Arem.'"

CARR, PHILLIP.—"The Siege of Berlin."

CARRICK, HARTLEY.—"The Joy-Ride Lady,"
 "The Rajah's Ruby," "By Jingo if We Do,"
 "The Little Lamb," "Mam'selle Tralala."

CARROLL, LEWIS.—"Alice in Wonderland."

CARTER, ROSALIE.—"A Seaside Revue."

CARTER, NOEL.—"Hilarion."

CARTER, H. WILFRED.—"Faithful Phipps."

CARYLL, IVAN.—"The Earl and the Girl."

CASTLETON, MRS. ROBERT.—"Vivisection."

CELVAL.—"C'est Bon," "Vive L'Amour."

CHAPIN, HAROLD.—"Dropping the Baby,"
 "Every Man for His Own."

CHAMBERS, C. HADDON.—"The Impossible Woman,"
 "The Tyranny of Tears."

CHARLEY.—"C'est Bon," "Vive L'Amour."

CHATWIN, L. B.—"Paying the Price."

CHEETHAM, TOM.—"Things that Make Life Worth Living."

CHRISTIE, R. A.—"The Dark Hour."

CHRISTIE, H.—"Not Likely."

CHURCHILL, LADY RANDOLPH.—"The Bill."

CLARKE, C. A.—"The Mill Girl's Secret."

CLARKE, CUTHBERT.—"The Dancing Master."

CLARKE, CYRIL.—"Miss Clementia's Engagement."

CLARKE, H. SAVILE.—"Alice in Wonderland."

CLARKE, K. D.—"Betrothed to a Name."

CLAUDE, TOBY.—"A Knight for a Day."

CLIFFORD, MRS. W. K.—"A Woman Alone."

CLIFFE, FRED. E.—"The Week-end Girl,"
 "Find the Lady."

CLIFTON, CECIL.—"The Gold Thread."

CLIVE, WYBERT.—"The Folds of the Flag."

CLOWES, ALICE A.—"Susan."

CLUTSAM, G. H.—"Hullo, Everybody!"

CLUTSIN, IVAN.—"Le Reveil de Flore."

CLYDE, DENNIS.—"What Every Woman Wants."

COE, M. E.—"Nation's Hymn."

COHAN, GEORGE M.—"Broadway Jones,"
 "Seven Keys to Baldpate."

COHEN, MRS. HERBERT.—"The Level Crossing."

COLEBY, W. T.—"Sir Richard's Biography,"
 "The Silver Lining."

COLQUHOUN, DONALD.—"Jean."

COMER, DAVID.—"Miss Paris in London."

COMTELINE, GEORGES.—"Gros Chagrins."

CONNELL, NORREYS.—"Thank Your Ladyship."

COOK, CECIL.—"The Belle of Bond Street."

COOPER, ERIC.—"Victory; or, A Contrast in Families."

COOPER, A. E.—"Choosing a Husband."

COX, CYRIL.—"Peter's Reputation."

COX, ERNEST H. G.—"Scales."

CRANFORD, LANE.—"When Women Get the Vote."

CRAVEN, ARTHUR SCOTT.—"The Complacent Angler."

CROCKER, ALFRED.—"The Back of Brazil."

CROSS, DOROTHEA.—"Susan's Mother."

CROTHERS, RACHEL.—"Young Wisdom."

CURWEN, BARRY.—"They're Off."

D'ALBERT, ALAN.—"They're Off."

DALLIBA, K. LYON.—"Pay Up."

D'ANNUNZIO, GABRIELE.—"Francesca Du Rimini."

DARRELL, CHARLES.—"With Fire and Sword."

DAREWSKI, HERMANN.—"The Chorus Girls,"
 "Happy Days," "On Duty."

DAREWSKI, HERMANN E., JUNR.—"Business As Usual,"
 "The Day," "Going, Going, Gone."

DAREWSKI, MAX.—"Venus, Ltd."

DAUDET, ALPHONSE.—"The Siege of Berlin."

DAVENPORT, ARTHUR.—"A Year in an Hour."

DAVENPORTE, FRED.—"The Compensating of Maisie."

DAVID, WORTON.—"Daylight Robbery," "A Knight for a Day,"
 "The Whirl of the Town."

DAVIES, HUBERT HENRY.—"Outcast."

DAVIES, D. T.—"The Stranger," "The Committee."

DAVIS, BERNARD.—"In the Clouds."

DAVIS, BERTRAM.—"All French Revue."

DAVIS, CHRIS.—"The Soul Bride," "Touch Wood,"
 "The Bachelor's Club," "By the Way," "The Enemy."

DEAN, BASIL.—"Love Cheats."

DEARMER, MRS. PERCY.—"The Cockyolli Bird,"
 "Brer Rabbit and Mr. Fox."

DE BEAR, ARCHIBALD.—"The Last Laugh."

DE COURVILLE, A. P.—"The Last Laugh."

"Business as Usual," "Hullo Everybody."

DELANOY, BURFORD.—"A Thief in the Night."

DE LORDE, ANDRE.—"Attaque Nocturne."

DE MANBEY, ALFRED.—"In the Clouds."

DE MAUPASSANT, GUY.—"The Duel."

DENTON, JACK.—"Married for Love."

DE REEDER, PIERRE.—"The Girl from Dunnewhere."

DERWENT CLARENCE.—"The Vision of the Blind."

DERWENT, ELFRIDA.—"The Vision of the Blind."

D'ESTE-SCOTT, A.—"Daughters of Ishmael."

DEVEREUX, ROY.—"Like Father Like Son."

DEWHURST, GEORGE.—"By the Witch Hole."

DICKENS, CHARLES.—"Scrooge's Dream,"
 "David Copperfield."

DICKINSON, CHARLES H.—"A New Leaf."

DOCKWRAY, CHARLES W.—"The Woman Again."

DOOLEY, SIDNEY.—"Don't Crush."

DORNE, ALEXANDER.—"Hullo, Everybody!"

DOUGLAS, LADY SHOLTO.—"A Soldier's Mother."

DOUGLAS, JAMES A.—"The Popcorn King."

DOWN, OLIPHANT.—"The Quod Wrangle."

DREW, PHILIP YALE.—"The Frozen North."

DRIGO, R.—"Le Reveil de Flore."

DRINKWATER, JOHN.—"Rebellion."

DRUMMOND, HON. R. C.—"False Colours."

DRURY, MAJOR W. P.—"The Flag Lieutenant."

DUKES, ASHLEY.—"The Comedy of the Man who Married a Dumb Wife,"
 "Au Petit Bonheur."

DUMAS, ALEXANDRE, FILS.—"La Dame Aux Camélias."

DUNN, EDITH.—"Three Strings."

DUNSDEN, HARRY.—"Auntie Mirren."

DURRELL, LEONARD F.—"Kultur," "Miss Paris in London,"
 "Do It Now."

EASTWICK, FLORENCE E.—"Cigars."

ECKERSLEY, ARTHUR.—"A Boy's Proposal."

ECKERSLEY, ARTHUR.—"A Collection Will Be Made."

EDDY, CHARLES.—"The White Explosive."

EDELSTEN, E.—"September Morn."

EDWARDES, E. HENRY.—"The Bargain," "Doorsteps."

EDWARDS, JACK.—"The Gate in the Wall," "The Call of the Sea."

EGBERT, GEORGE.—"Touch Wood."

EGERTON, GEORGE.—"The Attack."

ELLIS, ARTHUR.—"Journey's End," "One Touch of Nature."

ELLIS, FRED A.—"God Save The Empire."

ELLIS, LIONEL.—"The Folds of the Flag."

ELLIS, T. E. (LORD HOWARD DE WALDEN).—
"Dylan, Son of the Wave."

ELLIS, WALTER W.—"The Beautiful P. G."

ELSON, ROBERT.—"Account Rendered."

ELWES, EVA.—"Joy, Sister of Mercy," "Anybody's Wife," "Mother Mine."

ENGEL, ALEXANDER.—"The Blue Mouse."

EPINOSA.—"Europe."

ERICSEN, HUBERT.—"The Queen's Champion."

ESMOND, H. V.—"Eliza Comes to Stay," "The Dangerous Age."

ESS, GEORGE.—"Don't Crush."

EVANS, T. R.—"Barn Y Brodyr" (The Voice of the Brethren).

EVE, OSCAR.—"The Queen's Portrait."

FALKLAND, ARTHUR.—"The Key of the Flat."

FAY, STANLEY J.—"All Tickets, Please."

FENDALL, PERCY.—"Ashes," "Damages (£10,000)."

FENN, FREDERICK.—"A Working Man," "A Scrap of Paper."

FENN, FREDERICK H.—"Supper in the Temple."

FENTON, FRANK.—"Signing the Treaty."

FERGUSON, J. A.—"Campbell of Kilmohr."

FINCK, HERMAN.—"The Whirl of the Town," "The Slush Girl," "By Jingo If We Do."

FINNEY, ALICE MAY.—"The Call."

FISH, COLIN.—"Chaos."

FITZMAURICE, AUBREY.—"Miss Paris in London."

FITZGERALD, EILEEN.—"Pamela's Predicament."

FITZGERALD, GERALDINE.—"The Residuary Legatee."

FLIMING, GEORGE (Constance Fletcher).—"The Fantasticks."

FLERS, P. L.—"The Merry Go-Round."

FLETCHER, CLAUDE H.—"The Jessamine Maid."

FLOOD, ALEC.—"The Girl from Dunno-where," "The Idol's Eye."

FOGERTY, ELSIE.—"The Wooing of Thetis."

FOKINE, M. MICHEL.—"Coq D'Or," "Midas," "Daphnis et Chloe."

FORD, PERCY.—"War's Declared."

FOREST, LOUIS.—"The Double Mystery."

FOSS, KENELM.—"Rahah."

FOURNIER, EUGENE.—"Peringuey."

FOURSON, FRANZ.—"Le Mariage de Mlle. Beulemans."

FRANCE, ANATOLE.—"The Comedy of the Man Who Married a Dumb Wife," "Au Petit Bonheur."

FRANCIS, J. O.—"The Poacher," "For France."

FRANKLIN, D. G.—"The Burglar."

FRECK, LAURI DE.—"Not Likely."

FREEMAN, CHARLES.—"The Martyr."

FRIEND, JULIUS.—"The Cinema Star."

FREY, MILTON.—"Lines."

FRIEDLANDER, CECIL A.—"All Tickets, Please."

FROYEZ, MAURICE.—"Plantons les Capucines."

FULTON, GEOFFREY.—"The Girl Who Broke Her Mother's Heart."

FULTON, GRENVILLE.—"The Hostage."

GAGGS, J. WOOF.—"Things that Make Life Worth Living."

GALDEMAR, ANGE.—"Napoleon and Josephine; A Royal Romance."

GALLON, TOM.—"The Devil's World."

GALSWORTHY, JOHN.—"The Mob."

GANTHONY, RICHARD.—"A Message From Mars."

GARDEN, H. E.—"Here We Are Again."

GARRETT, W. BURNETT.—"Midget."

GARVICE, CHAS.—"A Heritage of Hate," "Marigold."

GAVALT, PAUL.—"My Aunt."

GEEHL, HENRY.—"A Seaside Revue."

GEERE, FLORENCE.—"As a Little Child."

GERALDINE, GRACE.—"The Martyr."

GIDEON, MELVILLE J.—"Not Likely."

GILBERT, JEAN.—"The Cinema Star," "The Joy-Ride Lady," "Mam'selle Tralala."

GINNER, RUBY.—"The Wooing of Thetis."

GLASS, MONTAGUE.—"Potash and Perlmutter."

GLOVER, J. M.—"Business as Usual."

GOGOL.—"Nuit de Mai."

GOODMAN, KENNETH SAWYER.—"Man Can Only Do His Best."

GORDON, KERRY.—"A Powerful Remedy."

GORE, IVAN PATRICK.—"The White Hope."

GORSSE, HENRY DE.—"The Double Mystery."

GOULDING, EDMUND.—"God Save the King."

GOUTIER, G. E.—"Paris Qui Blague."

GRAHAM, HARRY.—"State Secrets."

GRANT, NEIL F.—"His Duty," "Valuable Rival."

GRANVILLE, DOROTHY.—"The Better Land."

GRATTAN, HARRY.—"The Cinema Star," "The Chorus Girls," "On Duty," "Odds and Ends."

GREENBANK, PERCY.—"After the Girl," "The Cinema Star."

GREER, MAJOR T. MACGREGOR.—"Com-patriots."

GREGORY, LADY.—"The Canavans."

GREGORY, W.—"Touch Wood."

GREENWAY, MRS. O. C.—"Caprice."

GREIG, NORMAN P.—"The Fool," "The Butler."

GREY, HEATON.—"Just Spoof."

GROSS, MRS. ALEXANDER.—"Break the Walls Down."

GROSSMITH, GEORGE.—"Not Likely."

GROVE, F. C.—"Forget-Me-Not."

GROVER, EVELYN.—"Which?"

GUEST, CARMEL HADEN.—"Mrs. Murphy's ^{Ref.}."

GUTTENGUER, M.—"Vive L'Amour."

HACKETT, WALTER.—"From 9 to 11."

HAGGARD, H. RIDER.—"Mameena."

HALEVY.—"L'Ingénue."

HALFORD, JAMES.—"The Secretary's Dilemma."

HALL, PROFESSOR MARSHALL.—"Stella."

HAMILTON, CICELY.—"After Twenty Years."

HAMILTON, COSMO.—"The Blindness of Virtue."

HAMILTON, HENRY.—"Cheer, Boys! Cheer," "Sealed Orders."

HARDCASTLE, HENRY P.—"The Cottesmore Plans."

HARDING, HENRY.—"A Woman in Earnest."

HARDING, J. BERTRAM.—"The Last Hour of Sosaria."

HARCOURT, CYRIL.—"A Pair of Silk Stockings."

HARDY, THOMAS.—"The Dynasts."

HARGREAVES, WILLIAM.—"Town Topics."

HARRINGTON, JOHN P.—"Chinese Me."

HARRIS, ALFRED.—"A Corsican Boy."

HARRIS, SIR AUGUSTUS.—"Cheer, Boys! Cheer!"
 HARRIS, CLIFFORD.—"A Year in an Hour," "Fancy Meeting You!"
 HARRIS, MRS. E. H.—"The Girl from Australia."
 HARRIS, FRANK.—"The Bucket Shop."
 HARRISON, S. FORTESCUE.—"What Price London?"
 HARWOOD, JOHN.—"Outwitted."
 HASTINGS-WALTON, GLADYS.—"The Madman."
 HAYNES, E. S. P.—"A Study in Bereavement."
 HAYNES, LLOYD.—"Personal."
 HAYTER, FLORA.—"The Soul of a Thief," "The Dream of Annie Brown," "A Modern Mousme."
 HEGARTY, FERGUS.—"Irish and Proud of It."
 HELGERS, LOUISA.—"The Bridge."
 HEMLEY, ALEC.—"Chase Me."
 HERMAN, HENRY.—"The Silver King."
 HERSCHE, HERMANN.—"Anna-Lise, Die."
 HERBERT, H. H.—"The Ever Open Door."
 HERDER, A. VON.—"Dido and Aeneas," "Damages."
 HERVE, PAUL.—"Adele."
 HERVEY, ARTHUR.—"Ilona."
 HERVEY, MRS. ARTHUR.—"Ilona."
 HEWLETT, MAURICE.—"The Ladies' Comedy."
 HIBBERT, WILLIAM.—"A Soldier of the King."
 HICKS, SEYMOUR.—"The Earl and the Girl," "England Expects," "The Bridal Suite."
 HIGGINBOTHAM, ROBERT.—"Lucky Peter."
 HILLIER, LOUIS.—"By the Way."
 HILL-MITCHELSON, A. E.—"Chosen by the People."
 HILL, GRAHAM.—"The Queen's Champion."
 HINTON, NOEL.—"Stranger than Fiction."
 HINTON, ISABEL.—"Stranger than Fiction."
 HIRSCH, LEWIS A.—"The Honeymoon Express," "Dora's Doze."
 HOARE, DOUGLAS.—"Beauties," "My Aunt."
 HODGES, HORACE.—"Grumpy."
 HOFFE, MONCKTON.—"The Missing Hand," "Things We'd Like to Know."
 HOFFMANSTHAL, HUGO VON.—"La Légende de Joseph."
 HOGG, CYRIL WENTWORTH.—"His Life for Hers."
 HOLBROOKE, JOSEF.—"Dylan, Son of the Wave."
 HOLD, MYLES.—"Gee Whiz!"
 HOLME, LIEUTENANT H. E.—"High Tea."
 HOLMES, PERCY GORDON.—"You Made me Love You."
 HOPWOOD, E. R. M.—"Incog."
 HORLICK, JITTIE.—"An Indian Summer."
 HORNIMAN, ROY.—"The Blue Mouse."
 HORNUNG, E. W.—"Raffles."
 HORST, JULIAN.—"The Blue Mouse."
 HOUGHTON, STANLEY.—"The Old Testament and the New," "The Fifth Commandment."
 HOWARD, DUDLEY.—"Should She?"
 HOWARD, WALTER.—"The Last Hope."
 HOWE, ENA HAY.—"The Migration of Birds."
 HROSWITHA.—"Paphnutius" ("The Conversion of Thais").
 HUBBARD, PHILIP E.—"East is East," "The Silver Horde."
 HURLBERT, JACK.—"The Cinema Star."
 HUMPHRIES, FREDERICK B.—"The German Spy."
 HUNTER, HORACE.—"The Coward."
 HURGON, AUSTEN.—"Miss Hook of Holland," "Happy Days."
 HURLBUT, WILLIAM.—"The Bride."

HUTCHINSON, ERNEST.—"Complaints."
 HUTTON, P. D.—"Love and the Law."
 IBSEN, HENRIK.—"Ghosts."
 INGALL, NORMAN.—"The Traitor."
 INNES, MARIE.—"The Passing of Babel."
 IRVIN, EDWARD.—"The Bargain."
 JACKSON, BARRY V.—"The Christmas Party."
 JACOBSON.—"The Chocolate Soldier."
 JAMES, BASIL.—"Victims."
 JAY, F.—"The Cobweb."
 JEANS, RONALD.—"The Kiss Cure," "Two and Two."
 JENKINS, HERBERT.—"With Her Husband's Permission."
 JENNINGS, GERTRUDE E.—"The Rest Cure," "Acid Drops."
 JEROME, JEROME K.—"The Great Gamble."
 JONES, EDWARD.—"Mam'selle Champagne," "England Expects," "Odds and Ends."
 JONES, HENRY ARTHUR.—"The Silver King."
 JONES, GUY.—"Europe."
 JONES, MILTON.—"On His Majesty's Service."
 KALISZ, ARMAND.—"Mon Desir."
 KARNO, FRED.—"Home From Home."
 KAUFFMAN, REGINALD WRIGHT.—"Daughters of Ishmael."
 KAY, E. P.—"It's Doing Me Good."
 KEATING, JOSEPH.—"Peggy and Her Husband."
 KERKER, GUSTAVE.—"Belle of New York."
 KIENZL, WILHELM.—"Dance of Death" (Der Kurheigen), "The Pious Beggar" (Der Evangelimann).
 KILBURN-SCOTT, ENID.—"The Imprisoned Elf."
 KIMBERLEY, MRS. F. G.—"A Soldier's Honour," "Miranda of the Wilds."
 KINNISON, ANNA.—"The Little Peacemaker."
 KIPLING, RUDYARD.—"The Return of Imray."
 KLEIN, CHARLES.—"Find the Woman."
 KLESSLER, COUNT HARRY VON.—"La Légende de Joseph."
 KNOBLAUCH, EDWARD.—"Kismet," "England Expects," "Milestones," "My Lady's Dress."
 KYASHT, LYDIA.—"The Enchanted Isle."
 LANDECK, BEN.—"Tommy Atkins," "Women of Paris."
 LAURENCE, VINCENT.—"The Clock."
 LAVEDAN, HENRI.—"La Rupture."
 LAWRENCE, GUY.—"The Castle of Fate."
 LAYTON, FRANK G.—"The Parish Pump."
 LEFFINGWELL, MYRON.—"When Man Turns to Brute."
 LE GRAND, CHEVALIER.—"Anybody's Wife!"
 LEIPZIGER, LEO.—"Mam'selle Tralala."
 LEITH, ACHILLE.—"The Enemy."
 LENNOX, COSMO GORDON.—"The Van Dyck," "Not Likely."
 LEONCAVALLO R.—"Hullo! Everybody."
 LEONE, GUILLAUME.—"Whittington-up-to-Date."
 LESTOCQ, GEORGE.—"Here We Are Again," "Hullo! Darling," "Just My Luck."
 LEVSAT, ARMAND.—"The Little Abbé."
 LEVY, JOSE G.—"The Double Mystery," "The Glad Eye," "The Nut."
 LEYTON, F. G.—"The Black Sheep."
 LIBEAU.—"Ce Bon Monsieur Zoetebeck."
 LION, LEON M.—"The King who had Nothing to Learn."
 LITCHFIELD, EMMA.—"The Rival Mothers," "A Man's Best Pal."

- 'WINGSTONE, MARY.—"The Cat."
 LLOYD, GLADYS.—"Aunts Aren't."
 LODGE-PERCY.—"It's a Long Way to Tipperary," "The Custody of the Child," "What Would a Woman Do?"
 LONDONSACK, EMILY.—"Turkish Delight."
 LONG, JOHN LUTHER.—"The Darling of the Gods."
 LONGSTAFFE, ERNEST.—"Mind Your Own Business."
 LONSDALE, FREDERICK.—"Betty."
 LOVETT, W. J.—"Pride av the McFettridges."
 LYTTON.—"The Last Days of Pompeii."
- MAC, T. C.—"Miss Lamb—of Canterbury."
 MACCALLUM, FRANCES A.—"A Perfect Day."
 MCCARTHY, J. BERNARD.—"The Supplanter," "Kinship."
 MCCARTHY, JUSTIN HUNTLEY.—"Sir Roger de Coverley."
 MCCORMACK, LONDON.—"The Forest Fire."
 McDONNELL, LILLY.—"Vingt-et-Un."
 McHUGH, MARTIN J.—"Minute's Wait."
 MACKENZIE, SIR ALEXANDER.—"The Cricket on the Hearth."
 MACKLIN, CECIL.—"Not Likely."
 McLELLAN, O. M. S.—"Leah Kleschna."
 McNALLY, M.—"The Siege of Berlin."
 McNULTY, EDWARD.—"The Lord Mayor."
 MAETERLINCK.—"Pelléas et Mélisande," "Monna Vanna."
 MAGRIE, WILLIAM.—"A Captain of Industry."
 MALLESON, MILES.—"Hide and Seek," "The Threshold."
 MALTBY, H. F.—"Profit—and the Loss."
 MANN, HAMISH.—"For £1,000."
 MANN, KATHERINE.—"The Panel Doctor."
 MANNERS, J. BARTLEY.—"The Woman Intervenes," "Peg O' My Heart."
 MARK, F. W.—"Business As Usual."
 MARLOWE, CHARLES.—"When Knights Were Bold."
 MARRIS, EDWARD.—"Gee Whiz!"
 MARSHALL, CECIL.—"A Wee Drapple."
 MARSHALL, ROBERT.—"The Duke of Killiecrankie."
 MARTIN, E. LE BRETON.—"Just My Luck."
 MASEFIELD, JOHN.—"Philip the King."
 MASSINGER, PHILIP.—"New Way to Pay Old Debts."
 MASSON-FORESTIER.—"Attaque Nocturne."
 MATTHEWS, A. KENWARD.—"A Royal Chief," "The Bachelors' Club."
 MAUGHAM, W. S.—"The Land of Promise."
 MAUREY, MAX.—"Wages No Object."
 MAXWELL, ELISA.—"The Whirl of the Town," "Not Likely," "Business As Usual."
 MAYNE, RUTHERFORD.—"Evening."
 MEDLEY, E. P.—"Sold at Store Prices!"
 NEILHAC.—"L'Ingénue."
 MELLOR, FRANK R.—"Sparrows."
 MELVILLE, WALTER.—"The Soldier's Wedding."
 MENCE, HERBERT.—"Per Pro Simon."
 MERIVALE, HERMAN.—"Forget-Me-Not."
 MERRICK, HOPE.—"Mary-Girl."
 MERRIMORE, E. M.—"The Permanent Lodger."
 MICHELSON, MIRIAM.—"The Duchess of Suds."
 MIDDLETON, RICHARD.—"The District Visitor."
 MILL, C. WATSON.—"An Ye that Pass By," "In Time of War."
 MILTON, DEBORAH.—"Getting Uncompromised."
 MONTEZZI, ITALO.—"L'Amore Dei Tre Re."
 MONCKTON, LIONEL.—"A Country Girl."
 MONTGOMERY, JAMES.—"Ready Money."
 MOORE, WILLIAM.—"The Supreme Sacrifice," "England's Call."
- MOROV, ANTON.—"The Receipt."
 MORRIS, J.—"The Rajah and His Favourites."
 MORRIS, LAURENCE.—"Why She Didn't Tell."
 MORRIS, NEILSON.—"The One Chosen."
 MORRISON, R. F.—"The Subduing of MacLean," "Two Strings to Her Bow."
 MORTIMER, LEONARD.—"The Glorious Day."
 MORTON, EDWARD.—"The Machine."
 MORTON, HUGH.—"The Belle of New York."
 MOSS, MABEL J.—"Johnny Explains."
 MULRONEY, WINIFRED.—"The Dagger Dance of Peshawur."
 MURRAY, T. C.—"Sovereign Love."
 MYLES, MYDDLETON.—"The Great White Silence," or "Heroes of the Antarctic."
 MYLO, JULIETTE.—"On Demande Une Dactylographe!"
- NAIRNE, J. W.—"Silver Dollar Joe."
 NEALE, WILLIAM.—"Hullo, Everybody!"
 NEILL, LUCY B.—"One of These."
 NEWBOULT, F. J.—"The Devil's Star."
 NEWMAN, VICTOR.—"Pinkie."
 NEWTON, HENRY CHANCE.—"Home From Home."
 NORRIE, RUSSELL.—"A Soldier's Oath."
 NORTH, FELIX.—"Compensation."
 NOTREVEL, E.—"A Writer of Plays."
 NORWOOD, EILLE.—"One Good Turn."
- OGLE, RICHARD (THE HON. S. O. HENN-COLLINS).—"The Queen's Portrait."
 OKOMKOWSKI, GEORG.—"The Cinema Star," "Mam'selle Tralala."
 O'LEARY, CON.—"The Crossing."
 O'PLETT, FREDERICK.—"Irish, and Proud of It."
 ORD, ROBERTS.—"A Thief."
 ORME, MICHAEL.—"Those Who Sit in Judgment."
 OSGOOD, IRENE.—"The Menace."
 OSMOND, H. L.—"Miss Lamb—of Canterbury."
- PAIN, BARRY.—"The White Explosive."
 PAKINGTON, HON. MARY.—"The Patriot."
 PARKER, ALFRED.—"A Year in an Hour," "Fancy Meeting You," "Colonel Cobb of the Red Hussars."
 PARKER, LOUIS N.—"Bluff King Hal," "David Copperfield," "Drake."
 PASSMORE, WALTER.—"The Soldier's Mess."
 PAULL, H. M.—"The New Clown."
 PAULTON, EDWARD A.—"Adele."
 PEARN, VIOLET.—"Wild Birds."
 PELTON, E. G.—"Now We Know."
 PERCIVAL, T. WIGNEY.—"Grumpy."
 PERCY, F.—"The Verdict Was —?"
 PEMBERTON, MAX.—"The Bells of St. Valour."
 PEPPE, EDWARD.—"The Girl."
 PEPPER, HARRY S.—"Pango-Pango."
 PERTWEE, ROLAND.—"Swank," "The Return of Imry," "Falling Upstairs," "Vantage Out."
 PENSO, R.—"A Knight for a Day."
 PETERMAN, JOE.—"Colonel Cobb of the Red Hussars."
 PHILIPP, ADOLF.—"Adele."
 PHILLIPS, STEPHEN.—"The Sin of David."
 PINERO, SIR ARTHUR.—"His House in Order."
 PLOWMAN, MARY.—"Daphne Writes a Novel."
 POLLOCK, JOHN.—"Damaged Goods."
 POLLOCK, LEON.—"The Clock."
 PONSONBY, MAGDALEN.—"Idle Women."
 POOLEY, ARTHUR J.—"Only a Dream."
 POST, W. H.—"Never Say Die."
 POWELL, DUDLEY.—"Pinkie."
 POWELL, RICHARD HENRY.—"The Wyn martens."

- POWER, O'D. VICTOR.—"David Mahony."
 PRICE, FRANK.—"A Pitman's Daughters,"
 "A Bad Woman's Vengeance."
 PRICE, J. H.—"Daylight Robbery."
 PRESBURY, EUGENE.—"Raffles."
 PRYCE, RICHARD.—"Helen with the High
 Hand."
 PUPLETT, JOSEPH R.—"Hard Up."
 RAE, CONSTANCE.—"Yellow Fever."
 RAE, NITA.—"The Little Fortune-Teller."
 RALEIGH, CECIL.—"Cheer Boys, Cheer!"
 "Sealed Orders."
 RAVEL, MAURICE.—"Daphnis et Chloe."
 RAY, G.—"It's Doing Me Good."
 RAY, HARRY.—"Find the Lady."
 RAYNE, BARRY.—"The Eighth Command-
 ment."
 READ, JONATHAN.—"Rustic Loyalty."
 REAN, CLIFFORD.—"The Last Days of Pompeii."
 REDFORD, G. A.—"A Snug Retreat."
 REDTONE, WILLY.—"Not Likely."
 REILLY, ROBERT.—"Go Ahead."
 RENDLE, LILY.—"The Traitor."
 REUBENS, FRANK.—"Get Away You Boys."
 REYNOLDS, TOM.—"The Merry-Go-Round."
 RHIND, ROY.—"The Kingdom Come."
 RHYE, ERNEST.—"The Quest of the Grail."
 RICHARDSON, GRACE.—"Puck in Petticoats,"
 "The Ring of Salt," "The Wish-
 ing Well."
 RICORDI, TITO.—"Francesca Da Rimini."
 RIDDALL, WALTER.—"The Prodigal."
 RILEY, TOM.—"London By Night."
 RIMSKY-KORSAKOV, N. A.—"Nuit De
 Mai," "Coq D'Or."
 RISQUE, W. H.—"A Lucky Miss," "Mixed
 Grill."
 RIVERS, PAULINE.—"Things That Make
 Life Worth Living."
 ROBERTSON, NORAH.—"On the Road to
 Cork."
 ROBERTSON, WILLIAM.—"Angel's Ser-
 enade."
 ROBINS, GERTRUDE.—"Loving As We Do,"
 "The Plaything."
 ROBINS, HYLDA N.—"A Temporary En-
 gagement."
 ROBINS, MABEL H.—"Sharks."
 ROBINSON, HUGH.—"Just My Luck."
 ROEN, ALDEN.—"Poudre D'Amour."
 ROLLS, ERNEST C.—"Full Inside," "Venus
 Limited."
 ROME, FRED.—"Longshoreman Bill."
 ROSE, ARTHUR.—"Daylight Robbery."
 ROSE, F. H.—"The Hanging of Hey-Go-Mad
 Jack."
 ROSS, ADRIAN.—"I've Seen the 'Arem,"
 "Betty," "The Belle of Bond Street."
 ROSTAND, EDMOND.—"The Fantasticks."
 ROWNTREE, GEORGE.—"Poet in the Mak-
 ing."
 RUBENS, PAUL A.—"After the Girl,"
 "Betty," "Miss Hook of Holland."
 RUBINSTEIN, H. F.—"Consequences."
 RUSHBROOKE E.—"In Johannesburg."
 RYAN, W. P.—"The Jug of Sorrow."
 ST. CLAIR, WINIFRED.—"More Immediate
 Interest."
 ST. JOHN, CHRISTOPHER.—"Paphnutius"
 (The Conversion of Thais).
 SAPPJO, ROMNALDO.—"The Dance of
 Death" (Der Kuhreigen).
 SARGENT, HERBERT C.—"The Soldier's
 Mess," "Going, Going, Gone," "Well, I
 Never."
 SARDOU, VICTORIEN.—"A Scrap of Paper."
 SAUER, FREDERICK W.—"Here and There."
 SCHEFFAUER, HERMAN.—"The New Sky-
 lock."
 SCHRIER, HENRIETTA.—"It's a Long Way
 to Tipperary," "The Custody of the
 Child."
 SCOTT, T. ROSS.—"The Hooking O' Sandy."
 SEDGWICK, ANNIE DOUGLAS.—"The Im-
 possible Woman."
 SELBIT, P. T.—"Fancy Meeting You."
 SENNOI, JACQUES.—"In the Clouds," "All
 French."
 SEWALLIS, BENEDICT.—"A Free Pass."
 SEXTON, JAMES.—"The Riot Act."
 SHAW, G. BERNARD.—"Pygmalion," "The
 Music-Cure."
 SHAW, MARTIN.—"The Cockyolli Bird,"
 "Brer Rabbit and Mr. Fox."
 SHELLEY, HERBERT.—"A Mill Girl's Wed-
 ding."
 SHEM.—"The Wee Tin Box."
 SHERIDAN, BRINSLEY H.—"Pango-Pango."
 SHIRLEY, ARTHUR.—"Allies," "A Heritage
 of Hate," "Tommy Atkins," "A Fight to
 a Finish," "Fallen by the Way," "The
 Days of England's Danger."
 SHIRLEY, CLARE.—"Saved by the British."
 SIDNEY, HERBERT.—"The Woman Who Did
 Tell."
 SIMPSON, HAROLD.—"The Blue Penguin."
 SIMPSON, J. PALGRAVE.—"A Scrap of
 Paper."
 SIMS, GEORGE R.—"The Staircase of For-
 tune," "The Lights O' London," "The
 Ever-Open Door."
 SKRIB, T. H.—"The Professor's Doll."
 SLAUGHTER, WALTER.—"On Duty."
 SMITH, GORDON.—"Napoleon and Josephine:
 A Royal Romance."
 SMITH, MARY STAFFORD.—"Dying to
 Live."
 SOHLKE, GUS.—"The Merry-Go-Round."
 SOWERBY, GITHA.—"Man and Some
 Women."
 SPARKES, J. L.—"A Holiday Title," "The
 Lie," "Rotter Footer."
 STAG, W.—"Her Dreadful Past."
 STAMPER, WINIFRED.—"Music and Star-
 light."
 STANGE, STANISLAUS.—"The Chocolate Sol-
 dier."
 STANLEY, ARTHUR.—"Phrenology."
 STANLEY, FLO.—"Boys of the Empire."
 STANLEY, HORACE.—"Good-bye, Sweetheart,
 Good-bye."
 STANLEY, LEEDHAM.—"A Seaside Revue."
 STEER, JANETTE.—"The Sphinx."
 STEINBERG, MAXIMILIEN.—"Midas."
 STEWART, ATHOL.—"His Duty."
 STEWART, HUBERT.—"Marion's Crime."
 STIGANT, ARTHUR.—"On the Move."
 STILES, LESLIE.—"The Contemptible Little
 Army," "Mam'selle Champagne," "The
 Day."
 STRAVANSKI, HERMAN.—"The Passing
 Show."
 STRAUS, OSCAR.—"The Chocolate Soldier."
 STRAUSS, RICHARD.—"La Legende de
 Joseph."
 STRINDBERG, AUGUST.—"The Outlaw."
 STRONG, MARK.—"On the Move."
 STUART-LINTON, CHARLES.—"Sir Anthony
 and the Dealer."
 STUART, DOUGLAS.—"Keep Flying," "Not
 Likely."
 STUART, LESLIE.—"Colonel Cobb of the Red
 Hussars."
 STURGESS, ARTHUR.—"What's the Mat-
 ter?"
 SUTRO, ALFRED.—"The Clever Ones," "The
 Two Virtues."
 SUTTON, HAROLD.—"The Recoil."
 SWAN, MARK E.—"Whose Baby Are You?"
 "Whose Is It?"
 SWAYNE, MARTIN.—"One Good Turn."

SWEARS, HERBERT.—"The One Thing Need-ful."
 SYKES, PERCIVAL.—"The Hold-up Girl."
 TALBOT, A. B.—"Gee Whiz!"
 TALBOT, GEORGE.—"A Singer of Songs."
 TALBOT, HOWARD.—"Mixed Grill," "A Lucky Miss."
 TANNER, J. T.—"A Country Girl."
 TATE, JAMES W.—"A Year in an Hour," "Fancy Meeting You."
 TCHEHOV, ANTON.—"Uncle Vanya."
 TENNANT, E. W. D.—"Hiring a Ghost."
 TENNYSON, MARY.—"Settling a Bill."
 THARP, ROBERT.—"Not Likely."
 THEURIEF, ANDRE.—"Jean-Marie."
 THOMAS, BRANDON.—"Charley's Aunt."
 THOMPSON, FRED.—"Violet and Pink," "The Merry-Go-Round."
 THOMPSON, SHELLEY.—"Honour Gains the Day."
 THOREN, OSCAR DE.—"The Spirit of Elinor."
 THORNTON, CLARE.—"The Temperament."
 THURSTON, E. TEMPLE.—"Driven," "The Cost," "The Eleventh Hour."
 TIERNEY, HARRY.—"Not Likely."
 TODD.—"The Night of the Wedding."
 TONKS, S. W.—"John Dent, Dramatist."
 TORRY, E. NORMAN.—"The German Spy."
 TOURS, FRANK E.—"The Merry-Go-Round."
 TOWNSEND, MRS. R. S.—"Uncle Vanya."
 TOWNSHEND, THE MARCHIONESS.—"Sir John and the Couturière."
 TREVOR, HUNTLEY.—"Going, Going, Gone!"
 TREVOR, MAJOR LEO.—"The Flag Lieutenant."
 TRISTAN, E. H.—"The Realist."
 TRITON, CONRAD.—"Boomerang."
 TUCKER, C. M.—"Art and Indigestion," "Beyond His Power."
 UNGER, GLADYS.—"Betty."
 VAN CORTLANDT, R.—"The Hostage."
 VAN ROY.—"Co Bon Monsieur Zoetebeek."
 VANSITTART, ROBERT.—"Dusk."
 VEER, W. DE.—"The Love Letters."
 VERNON, HARRY M.—"Without Prejudice," "The Case of Johnny Walker," "The Truth About Mr. Watson."
 VYNER, LESLIE.—"Dying to Live."
 WALDRON, REV. A. J.—"The Carpenter," "What Would You Do?"
 WAGNER, RICHARD.—"Parsifal."
 WALLACE, EDGAR.—"Hullo, Everybody!"
 WARD, CLEMENTINE.—"The Spirit of the Wood."
 WATERS, BAY.—"H.M.S. Impossible."

WEBSTER, ROBERT G.—"The Conversion of Aunt Sarah."
 WELLMON.—"Do It Now."
 WEST, PERCIVAL C.—"Dinner Together."
 WESTON, R. P.—"Going, Going, Gone."
 WHARNCLIFFE, JOSEPH M.—"The Woman of Death."
 WHEELER, C. E.—"The Golden Fleece."
 WHINYATES, AMY.—"The Young Cavalier," "Jack Frost."
 WHITBY, HOLT.—"The Master of Iron."
 WHITE, SYLVIA.—"Madame Amalie, Mil- liner."
 WHITEHORN, FREDERICK H.—"Sold by Auction."
 WHITELEY, ARNOLDINE.—"Margaretta."
 WHITLOCK, CHARLES.—"The Old Wife and the New."
 WHITLOCK, GEORGINA.—"The Old Wife and the New."
 WHYBROW, GEORGE.—"Three Strings."
 WICHELER, FERNAND.—"Le Mariage de Mlle. Beulemans."
 WILDE, OSCAR.—"An Ideal Husband."
 WILFORD, ROBERT.—"The Plain Sort."
 WILHELM, C.—"Europe," "The Dancing Master."
 WILMOTT, CHARLES.—"Venus, Limited."
 WILSON, AUGUSTA J. EVANS.—"At the Mercy of Tiberius."
 WILLIAMSON, MARJORIE.—"Boss of the Gang," "The Opium Den."
 WILSON, A. PATRICK.—"The Cobbler," "The Slough."
 WILSON, RATHMELL.—"Caprice," "The Little Abbé," "Jean Marie."
 WIMPERIS, ARTHUR.—"The Rajah's Ruby," "The Little Lamb," "Mam'selle Tralala," "The Slush Girl," "By Jingo If We Do," "The Passing Show."
 WOODVILLE, EENEE.—"Hurry Up!"
 WOOLFF, EDGAR ALLEN.—"Mon Amour," "Mon Desir."
 WORRALL, LECHMERE.—"The Man Who Stayed At Home."
 WRIGHT, FRED.—"The Man with no Home."
 WRIGHT, MAY IRENE.—"At the Mercy of Tiberius."
 WYATT, F.—"Find the Lady."
 WYLIE, LAURIE.—"Colonel Cobb of the Red Hussars," "Fancy Meeting You," "A Year in an Hour."
 YOUNG, M. E. M.—"From Louvain."
 ZANDONAI, RICCARDO.—"Francesca Da Rimini."
 ZANGWILL, ISRAEL.—"Plaster Saints," "Six Persons," "The Melting Pot."

OBITUARY.

Adams, Harry. April 11.
 Addison, Carlotta. Aged 64. June 14.
 Adye, Oscar. March 18.
 Aickin, Elinor. May 5.
 Allen, Paul. October 27.
 Andrews, Ellen. November 8.
 Aptommas, Thomas. December 15.
 Ascher, Isidore G. Aged 79. September 19.
 Astere, Philip. May 4.

Bale, Florence. July 12.
 Bijou, Peter. January 3.
 Baillie, H. G. January 2.
 Bastow, George. Aged 42. January 7.
 Bease, Samuel. Aged 56. March.
 Bentley, Clara. June 13.
 Beecher, Mrs. St. John (Patey Trounshell).
 August 31.
 Barrow, William. October 10.
 Bedford, J. D. (J. D. Newton). February 6.
 Beryl, Brightie. February 6.
 Billinghurst, J. H. Aged 43. December 17.
 Broughton, J. W. January 18.
 Bowes, Mrs. S. J. (Jane Scott). Aged 73.
 September 24.
 Bray, Bertram William. March 4.
 Brock, Serres Lynes (Roland Yorke). Decem-
 ber 1.
 Brook, Leta Scarlet. November 2.
 Brooke, Gilsan. February 25.
 Brough, Fanny. Aged 60. November 30.

Capita (Benjamin James). September 30.
 Carr, Major. Aged 64. December 21.
 Cashel, Harold. Aged 53. March 17.
 Castleton, Robert. Aged 42. September 13.
 Cellier, François. January 5.
 Collier, Louisa Catherine. Aged 73. January 7.
 Chippendale, Reginald Gilbey. January 18.
 Carr, Maud Mary (Babs Roy). Aged 25. July 9.
 Cohen, Arthur. July 12.
 Collins, Mrs. Selina. July.
 Carson, Lingford. Aged 45. September 18.
 Caine, Lily Hall (Mrs. G. D. Day). May 31.
 Christopher, Edward. April 24.
 Codman, Professor R. October 30.
 Croueste, Edwin. April 25.
 Corlette, Charles M. March 22.
 Courtneidge, Rosaline May. Aged 46. August 27.
 Comfrey, Charlie. November 17.
 Curnow, Mary (Mrs. Jack). October 31.

Dandridge, Mary. March 15.
 Dare, Christopher Fell. February 6.
 Day, Mrs. G. D. (Lily Hall Caine). May 31.
 Day, W. J. February 21.
 Dennis, Will. Aged 54. May.
 Dale, Harry. March 20.
 Dowling, Walter. Aged 32. March 21.
 Donovan, Eva. October 2.
 Downes, Ethel Elizabeth (Ethel Lenore).
 April 4.
 Doyle, Mrs. John. May 3.
 Doyle, Dollie. Aged 33. February 11.
 Duffy, Christopher. Aged 67. July 8.
 Duprés, Connie. Aged 21. August 17.
 Durrant, Ben. January 17.
 Dunlop, Harry. September 5.
 Drew, Charles. December 25.

Edmunds, Joe. November 16.
 Edwards, W. O. May 6.
 Ewing, Emma. February 26.

Fogg, William Percy (Will Percy). June 8.
 Forrest, Edgar. May 28.
 Fortescue, W. G. (W. G. Gosling). Aged 42.
 January 24.
 Frith, J. Elmore. January 18.
 Fry, Nancy. Aged 19. August 19.

Ganz, Wilhelm. Aged 80. September 12.
 Goodwin, James. Aged 56. March 16.
 Gates, Bob. Aged 56. January 6.
 Gebhard, Max. January 5.
 Green, Richard. January 16.
 Genee, Professor Rudolph. Aged 89. January
 19.
 Geddes, J. D. Aged 38. January 19.
 Gledstone, John (Vanderveer). June 19.
 Grundy, Sydney. Aged 66. July 4.
 Gray, Mona. September 28.
 Gould, Albert Ernest. June 4.
 Greet, William. Aged 63. April 25.
 Grainger, George Pugh. Aged 68. May 4.
 Gallon, Tom. Aged 48. November 4.
 Gordon, J. B. Aged 60. October 31.
 Gardiner, Mrs. Charles. February 2.
 Gosling, W. G. (W. G. Fortescue). Aged 42.
 January 24.
 George, Harry (Harry St. George). February 13.
 Grunard, G. S. January 5.
 Gilman, Emily. February 23.
 German, William T. November 6.
 Griffiths. Aged 64. November 4.
 Gagg, T. H. November.
 Grundell, A. November 8.

Hackney, Mabel (Mrs. Laurence Irving). May 29
 Haden, A. C. September 25.
 Hallatt, Clarence. January 14.
 Hambly, W. Trevanion. November 4.
 Hanlon, Mrs. Bob. (Alexandrina Mertens).
 June 25.
 Hardie, Eliza Georgina. Aged 60. Dec. 22.
 Hargreaves, Thomas. Aged 71. September 13.
 Harding, Arthur. August 30.
 Hazlewood, Bessie (Mrs. G. H. Hazlehurst).
 May 11.
 Hansen, Laura. November 25.
 Heath, Will. Aged 67. June 7.
 Herkomer, Sir Hubert von. Aged 65. March
 31.
 Hoban, Margaret Agnes. January 19.
 Holman, John. May 5.
 Holt, J. Truswell. September 25.
 Howard, Richard Campbell. October 2.
 Hurst, W. Lovell. August 23.

Imeson, Florence May. April 22.
 Ingles, Anne. April 26.
 Irving, Laurence. Aged 43. May 29.
 Irving, Mrs. Laurence (Mabel Hackney). May
 29.
 Ingram, Mary. Aged 66. March 4.
 Izon, Emma. Aged 67. March 16.

Johnston, Frank. September 9.
 Jones, Ellis. January 8.
 Jones, Prowse. June 23.

Kay, Elizabeth Heaton. June 18.
 Keith, Benjamin Franklin. March 27.
 Kelly, Monica. November 22.
 Kurkamp, John. November 24.

Lawson, Thomas. Aged 52. January 11.
Lennard, Margaret. Aged 19. January 15.
Lenore, Ethel (Ethel Elizabeth Downes). April 4.
Lester, Arthur. November 9.
Lord, Lulu. January 24.
Locknane, Clement. March 20.
Lovell, Charles Earle. December 29.
Lloyd, John. Aged 65. January 15.

Marcus, Lewis. Aged 58. May 30.
Mack, Julian (J. H. McCabe). May 21.
Melford, Mark. January 4.
Montague, Maude (Mrs. Frank Melroyd). January 1.
Mertens, Alexandrina (Mrs. Bob Hanlon). June 25.
Mellon, Ada. August 19.
McCabe, Joseph Hamilton (Julian Mack). May 21.
Manson, George. Aged 59. May 25.
Mayer, William (Nat). October 18.
Miller, Benjamin James (Capita). September 30.
Matti, Tito. Aged 73. March 30.
Minney, Mary Elizabeth Cunningham. October 14.
Marie, Edith le (Mrs. Terence Ramsdale). October 26.
Matthews, Thomas William. February 20.
Melrose, Allan. Aged 71. February 18.
Momber, Henry John. Aged 61. November 8.
Munroe, Walter. August 23.
Martin, Joe. May 6.
Myers, Ernie. April 7.

Nation, W. H. C. March 17.
Neville, Harold. May 29.
Neville, Mrs. Harold. May 29.
Newman, Annie. Aged 46. October 19.
Newman, Victor. Aged 27. August 30.
Newton, J. D. (J. D. Bedford). February 6.
Nordica, Mme. Lillian. Aged 54. May 10.
O'Brien, Captain Matthew William. May 22.
Overs, George. July 2.
Owen, Edward. February 24.

Paulton, Tom. Aged 76. March 25.
Payne, Edith. Aged 52. October 18.
Payne, Edmund. Aged 49. July 1.
Pélissier, Jean Frederick. Aged 84. March 14.
Percy, Will (William Percy Fogg). June 8.
Pillans, Mrs. R. S. August 19.
Polini, G. M. Aged 63. September 22.
Powell, James Antony. July 26.
Powell, Frederick. November 17.
Pringle, Lemprière. October 23.

Ramsdale, Lillian. March 1.
Ramsey, Cecil. June 7.
Rankin, McKee. Aged 73. April.
Raynor, Willie. Aged 15. October 12.
Ramsdale, Mrs. Terence (Edith le Marie). October 26.
Raleigh, Cecil (Abraham Rowlands). Aged 58. November 10.
Ragan, George. February 5.

Ricketts, Arthur. September 26.
Richmond, Emma (Mrs. Watson). October 3.
Ritter, Max. November 29.
Robans, Dan. May 19.
Robertson, Mrs. Hugh. January 18.
Robshaw, John William. January 21.
Rooke, Arthur Eustace. Aged 25. September 20.
Roy, Babe (Maud Mary Carr). Aged 25. July 9.
Rousby, Mrs. Lily. April 9.
Rumsey, Jennie. December 18.
Russell, Florence (Florence Rachel Wilson). September 3.
Russell, Howard. Aged 81. November 15.

Salter, Ina. March 24.
Sainsbury, Harry. February 1.
St. George, Harry. February 13.
Scott, Jane (Mrs. S. J. Bowes). Aged 73. September 24.
Scott, Mayse. March 25.
Sidney, Edward. September 2.
Skene, Henry William. February 17.
Snape, Louisa. Aged 64. March 24.
Somers, Kitty. Aged 31. March 17.
Spry, George. Aged 75. April 5.
Stanhope, Mrs. Butler. December 17.
Stuart, Patricia. Aged 19. November.
Stavordale, Jack Miles. March 15.
Stephens, Caleb (Fred). May 14.
Stephens, Minnie. October 12.
Stewart, Dunlop. May 5.
Stone, George. May.
Stone, Frank. November 10.

Taylor, Captain Frank. March 25.
Terry, Florence Edgumbe. September 5.
Thomas, Brandon. Aged 55. June 19.
Thompson, Mrs. H. G. May 29.
Thorne, Algernon Stanley. Aged 25. December 26.
Tiller, Walter. February 18.
Towle, Charles F. December 1.
Thorne, Florence Marples. December 25.
Trousell, Patey (Mrs. St. John Beecher). August 31.

Vanderveer, Jan (John Gledstone). June 19.
Vere-Podmore. March 2.

Warner, Richard. December 31.
Watson, Mrs. (Emma Richmond). October 3.
Wheatman, Edith Lillian. Aged 27. January 4.
Webb, Lucy Mary. April 29.
Whittaker, Arthur. November 1.
Wilson, Florence Rachel (Florence Russell). September 3.
Wilson, Mrs. Alf. Aged 36. May 20.
Winn, John Robert. Aged 73. March 10.
Woodward, Josephine. April 12.
Worswick, Mrs. John. Aged 40. October 28.
Wright, T. H. July 25.

Yorke, Gilbert. January 19.
Yorke, Roland (Serres Rynes Brock). December 7.

THE AMERICAN STAGE.

PRINCIPAL PLAYS PRODUCED IN AMERICA, AND IMPORTANT
REVIVALS IN NEW YORK BETWEEN DECEMBER 1, 1913, AND
NOVEMBER 30, 1914.

- ACID TEST, THE**, play, by Austin Adams.—Empress Theatre, San Diego, Cal., May 4.
- ACROSS THE BORDER**, play, in four scenes, by Beulah Marie Dix (Princess Players).—Princess Theatre, New York, November 24.
- ALONG CAME RUTH**, comedy, by Holman Day, from the French of Fonson and Wicheier. Produced by Henry W. Savage, Pole Theatre, Waterbury, Conn., February 9.—Gaiety, New York, February 23.
- AMARILLA**, gypsy ballet in one act. Arranged by P. Zaflich, music by Drigo, Glazounov, and Dargomizski.—Manhattan Opera House, New York, April 8.
- APARTMENT 12K**, farce in three acts, by Lawrence Rising. Produced by the Shubert Theatrical Company at Maxine Elliott's Theatre, New York, July 20.
- ARE YOU MY WIFE?** farcical comedy, by Roy Atwell and Max Marcin.—Broadway, Long Branch, N.J., August 13.
- ARMSAN, THE WOMAN**, dramatisation in four acts by Joseph Byron Totten of Harold McGrath's novel of the same name.—Cecil Spooner Theatre, New York, January 26.
- AS YOU LIKE IT**, Shakespeare's play. Produced by Margaret Anglin—Hudson, New York, March 16.
- AT THE BARN**, an idyll, in three acts, by Anthony P. Wharton. Produced by Messrs. Shubert.—Comedy Theatre, New York, Nov. 30.
- BALLET GIRL, THE**, musical comedy from the Hungarian. Music by Rudolph Friml. Produced by Messrs. Shubert.—Albany, N.Y., November 12.
- BATTLE CRY, THE**, melodrama, in five acts and fourteen scenes and four motion picture episodes. Dramatised from Charles Neville Buck's story of the same name. Produced by Messrs. Shubert.—Lyric Theatre, New York, October 31.
- BEAUTIFUL ADVENTURE, THE**, comedy, in three acts.—Stamford Theatre, Stamford, Conn., September 2. Presented by Charles Frohman.—Lyceum Theatre, New York, September 5.
- BEAUTY SHOP, THE**, musical comedy, in three acts. Book and lyrics by Channing Pollock and Rennold Wolf. Music by Chas. J. Gebhest. Produced by Cohan and Harris.—Astor Theatre, New York, April 13.
- BEGGARS ON HORSEBACK**, play, by Owen Davis.—Gaiety Theatre, Hoboken, April 20.
- BEFORE TWELVE**, farce-comedy, in one act. Produced by L. Monta Bell.—Casino Theatre, Washington, October 15.
- BEHOLD THE MAN**, one-act play, by Brandon Tynan.—Little, Philadelphia, January 26.
- BELLE OF BOND STREET, THE** (up-to-date version of "The Girl from Kay's"), book by Owen Hall and Harold Atteridge, lyrics by Adrian Ross and Claude Aveling, music by Ivan Caryll and Lionel Monckton. Produced by Messrs. Shubert.—Shubert Theatre, New York, March 30.
- BETTER WAY, THE**, play, by Eugene Walter.—Academy, Baltimore, September 14. (Formerly known as "A Plain Woman.")
- BIG IDEA, THE**, play, in three acts, by A. E. Thomas and Clayton Hamilton. Produced by Cohan and Harris.—Hudson Theatre, New York, November 16.
- BIG JIM GARRITY**, melodrama, by Owen Davis (formerly known as "Cornered" and "Drugged").—New York Theatre, New York, October 16.
- BLUDGEON, THE**, drama, in four acts, by Paul Armstrong. Produced by the Paul Armstrong company.—Maxine Elliott's Theatre, New York, September 7.
- BOURGEOIS GENTILHOMME, LE**, Molière's play, translated by Curtis Hidden Page.—Municipal Theatre, Washington, May 22.
- BRACELET, THE**, play, in one act, by Alfred Sutrø. Academy of Dramatic Arts.—Empire, New York, February 5.
- BRENDA OF THE WOODS**, drama, by Richard Barry. Produced by Oliver Morosco.—Burbank Theatre, Los Angeles, July 12.
- BRINGING UP FATHER**, a musical play, in three acts, adapted from George McManus' cartoons, book by Thanas Swift and John P. Mulgrew, music by Elven P. Hedges.—Broadway, Brooklyn, New York, March 23.
- BROKEN HEARTS**, fairy play, in three acts, by W. S. Gilbert. Academy of Dramatic Arts.—Empire, New York, February 26.
- CHANGE**, play, in four acts, by J. O. Francis. Produced by the Welsh Players, under the direction of Mr. Tom Owen.—Booth Theatre, New York, January 27.
- CHARM OF ISABEL, THE**, farce, in three acts, by Sydney Rosenfeld. Produced by Wm. A. Brady.—Maxine Elliott's Theatre, New York, May 5.
- CHEENERYS, THE**, comedy, in one act, by Gladys Unger, adapted from "Les Fresnay," by Fernand Vanderlin, American Academy of Dramatic Arts.—Empire, New York, March 5.
- CHILDREN OF TO-DAY**, a four-act play, by Clara Lipman and Samuel Shipman, Ford's, Baltimore, February 24, 1913.—Harris, New York, December 1, 1913.
- CHIN CHIN**, a musical fantasy, in three acts, book by Anne Caldwell and R. H. Burnside. Lyrics by Anne Caldwell and James O'Dea, music by Ivan Caryll. Produced by Chas. Dillingham, Forest Theatre, Philadelphia, September 30.—Globe Theatre, New York, October 20.
- CODE BOOK, THE**, by John Medland.—Pantages Theatre, Salt Lake City, November 1.
- COME AND TAKE, THE**, play, by Rabbi Isaac Landman and Emil Landman.—Little Theatre, Philadelphia, February 5.

- COME HOME SMITH**, comedy, by James Montgomery.—Little Theatre, Los Angeles, February 23.
- CONSTANT HUSBAND, THE**, comedy, in one act, by Cicely Hamilton, Academy of Dramatic Arts.—Empire, New York, February 26.
- CONSEQUENCES**, comedy, in three acts, by H. F. Rubinstein, produced by Messrs. Shubert.—Comedy Theatre, New York, October 1.
- CONVICT ON THE HEARTH, THE**, one-act comedy, by Frederick Fenn, Academy of Dramatic Arts.—Empire, New York, January 8.
- CORDELIA BLOSSOM**, comedy, in four acts, by George Randolph Chester and Lillian Chester. Produced by Klaw and Erlanger and Joseph Brooks, Broad Theatre, Philadelphia, April 11.—Gaiety, New York, August 31.
- CRIME OF THE LAW, THE**, play, by Rachael Marshall and Oliver Bailey.—Seattle, January 26.
- CRINOLINE GIRL, THE**, a farcical melodramatic comedy, with songs in three acts, by Otto Hanesbach. Lyrics by Julian Eltinge. Music by Percy Wenrich. Produced by A. H. Woods, Apollo, Atlantic City, February 9.—Knickerbocker, New York, March 16.
- DADDY LONG LEGS**, comedy, in four acts, by Jean Webster. Produced by Henry Miller, Atlantic City, February 20.—Gaiety, New York, September 28.
- DANCING DUCHESS, THE**, musical comedy, in two acts. Book and lyrics by C. V. Kerr and R. Burnside. Music by Milton Lusk.—Casino Theatre, New York, August 20.
- DANCING AROUND**, a modern musical spectacle, in twelve scenes, dialogue and lyrics by Harold Atteridge, music by Sigmund Romberg and Harry Carroll. Produced by the Winter Garden company, Winter Garden, New York, October 10.
- DAVID COPPERFIELD**.—See "The Highway of Life."
- DAY THAT NEVER COMES, THE**, comedy drama, in four acts, by Francis Cohan.—Grand Theatre, Worcester, Mass., June 15.
- DAY OF DUPES, THE**, an allegory, by J. Hartley Manners, produced by Oliver Morosco.—Cort, New York, March 6.
- DEADLOCK, THE**, an American drama, in three acts, by Margaret Turnbull. Drama Producing company.—Maxine Elliott's Theatre, New York, January 20.
- DEAR FOOL, THE**, a play, in three acts, by H. V. Esmond (afterwards renamed "The Dangerous Age"), presented by Chas. Frohman.—Garrick, New York, January 26.
- DEARIE GIRL**, musical comedy, by Margaret Whitney.—Utah Theatre, Salt Lake City, April 13.
- DEATH OF TINTAGILES, THE**, tragedy, in five acts, by Maurice Maeterlinck, translated by Richard Hovey.—Fine Arts Theatre, Chicago, December 2, 1913.
- DEBUTANTE, THE**, operetta, in two acts, music by Victor Herbert, book and lyrics by Harry B. and Robert B. Smith. Produced by John C. Fisher.—National Theatre, Washington, September 28. Knickerbocker Theatre, New York, December 7.
- DECENT THING TO DO, THE**, four-act drama, by C. Rann Kennedy.—Garrick, Detroit, February 12.
- DENIAL, THE**, one-act play, by J. B. Larrie. Princess Players.—Princess Theatre, New York, November 24.
- DIPLOMACY**, play, in four acts, by Victorien Sardou, revived by Charles Frohman.—Empire, New York, October 20.
- DOCTOR, THE**.—Little Theatre, Philadelphia, March 1.
- DON'T WEAKEN**, an "optimistic" comedy, in three acts, by Walter Hackett. Produced by Wm. A. Brady and Geo. Broadhurst's company. Playhouse, Wilmington, Del., December 20, 1913.—Maxine Elliott's Theatre, New York, January 14.
- DUMMY, THE**, detective comedy, in four acts, by Harvey J. O'Higgins and Harriet Ford. Atlantic City, March 12.—Hudson Theatre, New York, April 13.
- DRAGON'S CLAW, THE**, drama, in three acts, by Austin Strong. Produced by Klaw and Erlanger. National Theatre, Washington, September 9.—New Amsterdam, New York, September 14.
- ELDER SON, THE**, from the French play "Les Petites," adapted by Frederick Fenn. Produced by Wm. A. Brady. Harmanus Bleecker Hall, Albany, New York, April 30.—Playhouse, New York, September 15.
- ELIZA COMES TO STAY**, farcical comedy, in three acts, by H. V. Esmond. Presented by Charles Frohman.—Garrick, New York, January 7.
- ELOPERS, THE**, musical comedy, in two acts, by Arthur Gillespie and George E. Stoddard, score by Hugo Frey. Produced by H. L. Cort.—Comedy Theatre, Chicago, June 27.
- ENGAGED**, satirical comedy, in three acts, by W. S. Gilbert. Academy of Dramatic Arts.—Empire, New York, February 5.
- EVIDENCE**, play, in four acts, by J. and L. Du Rocher MacPherson. Produced by Messrs. Shubert.—Harmanus Bleecker Hall, Albany, New York, September 28. Lyric Theatre, New York, October 7.
- EXPERIENCE**, play, by George V. Hobart. Produced by Wm. Elliott.—Apollo, Atlantic City, September 28. Booth Theatre, New York, October 27.
- FATHER AND SON**, play, by Mrs. B. A. Armstrong. Produced by the Blasing Stock Company.—Bijou Theatre, Minneapolis, June 9.
- FIVE NIGHTS**, dramatized version of Victoria Cross's novel.—Grand Opera House, Brooklyn, August 31.
- FOG, THE**, one-act play, by Frederic Ruesdell. Princess Players.—Princess Theatre, New York, November 24.
- FOLLIES OF 1914**, in two acts and eight scenes, book and lyrics by George V. Hobart, music by Raymond Hubbell, special numbers by David Stamper. Produced by F. Ziegfeld, jun.—New Amsterdam Theatre, New York, June 1.
- FORCE, THE**, play, in four acts, by A. E. Thomas. Produced by Edgar Selwyn.—Plymouth Theatre, Boston, April 3.
- FOREST OF HAPPY DREAMS, THE**, a psychological fantasy, by Edgar Wallace. Princess Players.—Princess Theatre, New York, October 17.
- FOUNTAIN, THE**, one-act play, by C. M. S. McLellan. Presented by the Princess Players, under the direction of Mr. Holbrook Blinn.—Princess, New York, January 31.
- FREEPORT MYSTERY, A**.—Sayville, Long Island, New York, November 7.

- GARDEN OF PARADISE, THE**, play, in nine scenes, by Edward Sheldon, based on Hans Christian Andersen's story of "The Little Mermaid." Produced by the Liebler Company.—Park Theatre, New York, November 29.
- GIRL FROM UTAH, THE**, musical comedy, in two acts, by James T. Tanner, music by Paul Rubens and Sydney Jones. Produced by Chas. Frohman.—Apollo, Atlantic City, August 17. Knickerbocker, New York, August 24.
- GIRL ON THE FILM, THE**, musical farce, in three acts, by James T. Tanner.—Forty-fourth Street Theatre, New York, December 29, 1913.
- GIRL THAT GOES WRONG, THE**, dramatised by J. B. Totten from the book of the same name.—Gotham Theatre, Brooklyn, April 20.
- GIRL WITHOUT A CHANCE, THE**, play, by Whitney Collins.—De Kalb, Ill., May 21.
- GOAL, THE**, one-act play, by Henry Arthur Jones. Princess Players.—Princess Theatre, New York, October 17.
- GOVERNOR'S BOSS, THE**, play, in four acts, by James S. Barcus.—Garrick, New York, April 13.
- GRAND CHANCE, THE**, by Catherine Henry.—Elysium Theatre, New Orleans, November 24.
- HAGAR REVELLY**, dramatisation in four acts by Lawrence Dwyer of the story of the same name by Daniel Carson Goodman.—Royal Theatre, Bronx, April 20.
- HAPPINESS**, a study, by J. Hartley Manners. Produced by Oliver Morosco.—Cort, New York, March 6.
- HARI-KARI**, a play in one act, by Julian Johnson.—Princess Theatre, New York, December 5, 1913.
- HARD MAN, THE**, one-act play, by Campbell McCulloch. Presented by the Princess Players.—The Princess, New York, January 31.
- HASTY WEDDING, THE**, musical comedy, in two acts. Book and lyrics by Bede Dudley. Music by Robert Hood Bowers.—Cape Theatre, Portland, Me., July 13.
- HAWK, THE**, drama of modern French life, by Francois de Croisset. Translated by Marie Zane Taylor. Produced by Wm. Faversham.—Albany, New York, September 26; Shubert Theatre, New York, September 28.
- HEARTS AFLAME**.—American Theatre, Philadelphia, November 16.
- HEART OF A THIEF, THE**, play, in four acts, by Paul Armstrong. Presented by Charles Frohman.—Apollo, Atlantic City, October 1; Hudson Theatre, New York, October 5.
- HEART OF PADDYWHACK, THE**, play, in three acts, by Rachael Crothers. Under management of Henry Miller.—Baltimore, October 5; Grand Opera House, New York, November 26.
- HE COMES UP SMILING**, comedy, in four acts, by Byron Ongle and Emil Nyitray from Charles Sherman's novel of that name. Produced by A. H. Woods.—Atlantic City, N.J., July 6; Liberty Theatre, New York, September 16.
- HELP WANTED**, play, in three acts and four scenes, by Jack Lait.—Burbank Theatre, Los Angeles, August 24, 1913; Maxine Elliott Theatre, New York, February 11, 1914.
- HER SOUL AND HER BODY**. Dramatisation of Louise Closser Hale's novel of the same name.—Alcazar, San Francisco, February 24.
- HIGH COST OF LIVING, THE**, play, in three acts, adapted from the German by Frank Mandel. Produced by A. H. Woods.—Republic Theatre, New York, August 25.
- HIGHWAY OF LIFE, THE**, play, in four acts, by Louis N. Parker (a dramatised version of "David Copperfield," as presented in London at His Majesty's, on December 24, 1914). Produced by the Liebler Company, Wallack's Theatre, New York, October 26.
- HOUSE OF BONDAGE, THE**, dramatisation in four acts of Reginald Wright Kaufman's novel of the same name, by Joseph Bryon Totten.—Long Acre, New York, January 19.
- HOUSE OF A THOUSAND SCANDALS, THE**.—Majestic, Rockford, Illinois, January 14.
- IB AND LITTLE CHRISTINA**, Basil Hood's adaptation of Hans Andersen's fairy tales.—Princess's Theatre, New York, December 25, 1913.
- ILL-STARRED BABBIE**, play, by Will W. Whalen.—People's Theatre, Philadelphia, July 27.
- IN A MIX-UP**, comedy, by Parker Hord, produced by Marie Dressler, under the Schubert management.—Apollo, Atlantic City, October 26.
- INNOCENT**, play in prologue, four acts, and an epilogue, by Geo. Broadhurst. Produced by A. H. Woods.—Eltinge, New York, September 9.
- IN THE VANGUARD**, play, by Katrina Trask.—Municipal Theatre, Northampton, Mass., October 12.
- IOLE**, a musical comedy, in two acts. Book and lyrics by Robert W. Chambers and Ben Teal. Music by William Frederick Peters. Produced by H. H. Frazee.—Long Acre Theatre, New York, December 29, 1913.
- IT CAN BE DONE**, one-act play, by Laurence Rising. Presented by the Princess Players, under the direction of Mr. Holbrook Blinn.—Princess, New York, January 31.
- IT PAYS TO ADVERTISE**, farce, in three acts, by Roi Cooper Megrue and Walter Hackett. Produced by Cohan and Harris, Apollo, Atlantic City, April 27.—Cohan Theatre, New York, September 8.
- JERRY**, comedy, in three acts, by Catherine Chisholm Cushing. Produced by Charles Frohman.—Lyceum, New York, March 28.
- JINNY**, comedy, in one act, by Gita Sowerby, Academy of Dramatic Arts.—Empire, New York, March 5.
- JOY**, John Galsworthy's play, Academy of Dramatic Arts.—Empire, New York, January 8.
- JULIUS CÆSAR**, Shakespeare's play. Produced by Wm. Faversham.—Lyric, New York, February 19.
- JUST AS WELL**, a twentieth century romance, by J. Hartley Manners. Produced by Oliver Morosco.—Cort, New York, March 6.
- JUST WHY SHE LIED**, four-act comedy, by James Willis Sayre.—Seattle Theatre, Wash., November 1.
- KING'S THRESHOLD, THE**, by William Butler Yeats.—Fine Arts Theatre, Chicago, February 24.
- KITTY MACKAY**, a Scotch comedy, in three acts, by Catherine Chisholm Cushing. Produced by William Elliott.—Shubert Theatre, Rochester, N.Y., November 24, 1913. Comedy, New York, January 7, 1914.
- KISS IN THE DARK**, A, one-act play, by Maurice Level. Presented by the Princess Players.—The Princess, New York, January 31.

- LADY BETTY MARTINGALE**, by John Luther Long and Frank Stayton.—Buffalo, N.Y., September 19. Nixon, Pittsburg, September 21.
- LADY IN THE CASE, THE**, comedy, in three acts, by Paul Kester.—Little Theatre, Philadelphia, April 21.
- LADY LUXURY**, musical comedy, book and lyrics by Rida Johnson Young, music by William Schroeder.—His Majesty's, Montreal, October 5. Casino, New York, December 25.
- LADY WINDERMERE'S FAN**, revival of the play, in four acts, by Oscar Wilde. Presented by Margaret Anglin.—Hudson, New York, March 30.
- LAND OF PROMISE, THE**, a play, in four acts, by W. Somerset Maugham. Produced by Charles Frohman.—Lyceum, New York, December 25, 1913.
- LAST RESORT, THE**, modern melodrama, in three acts, by George Scarborough.—Hyperion, New Haven, February 16. Long Acre, New York, March 2.
- LAST TOAST, THE**, one-act play, by the Rev. Forbes Phillips. Produced by the United Theatrical Association.—Forty-eighth Street Theatre, New York, April 27.
- LAUGHING HUSBAND, THE**, comedy, in three acts, from the German, by Arthur Wimperis, music by Edmund Eysler. Produced by Charles Frohman.—Apollo, Atlantic City, January 19. Knickerbocker Theatre, New York, February 2.
- LAW OF THE LAND, THE**, melodrama, in four acts, by George Broadhurst. Produced by George Broadhurst.—Harmanus Bleecker Hall, Albany, N.Y., September 21. Forty-eighth Street Theatre, New York, September 30.
- LEAP YEAR LAND**, comic opera, in two acts, book and lyrics by Kenneth S. Webb, music by Roy Webb.—Wallack's, New York, May 5.
- LEGEND OF LEONORA, THE**, comedy, in four acts, by Sir James Barrie. Produced by Charles Frohman. (Produced in England as "The Adored One.")—Empire, New York, January 5.
- LEIBGARDEST, DER**, comedy, in three acts, by Franz Molnar.—Irving Place Theatre, New York, February 23.
- LEPER, THE**, eugenic play, by George Seibel.—Duchess Theatre, Cleveland, O., December 31, 1913.
- LET'S GET MARRIED**, musical farce, by W. H. Clifford and Miles Overholt.—Spreckles Theatre, San Diego, September 19.
- LIEB VATERLAND**, War drama, in four acts, by Max Simon.—Irving Place Theatre, New York, November 2.
- LIFE**, melodrama, in four acts, by Thompson Buchanan. Produced by William A. Brady.—Manhattan Opera House, New York, October 24.
- LILAC DOMINO, THE**, operetta, in three acts, music by Charles Culliver, book and lyrics by E. Von Gilli and Bela Jenbach. American version by Harry B. and Robert B. Smith. Produced by the Dippel Opera Comique Company.—Forty-fourth Street Theatre, New York, October 28.
- LITTLE FACE**, romance of the year 190,000 B.C., by Roland Oliver. Princess Players.—Princess Theatre, New York, October 17.
- LITTLE GIRL IN A BIG CITY**, A. play by James Kyrle MacCurdy.—Gotham Theatre, Brooklyn, December 29, 1913.
- LITTLE WATER ON THE SIDE**, A. farcical comedy, in three acts, by William Collier and Grant Stewart. Produced by Charles Frohman.—Ford's, Baltimore, December 8, 1913. Hudson, New York, January 6.
- LONESOME LIKE**, one-act play, by Harold Brighouse. Produced by the United Theatrical Association.—Forty-eighth Street Theatre, New York, April 27.
- LOVERS' ISLE**, comic opera, in three acts, by Rodney W. Hillam.—Garrick, Salt Lake City, December 31, 1913.
- LOVE THOUGHT, THE**, comedy, in four acts, by Henry Irving Dodge. Produced by Ira Hands.—Westchester Theatre, Mount Vernon, June 22.
- LOVE'S STRATAGEM**, comedy, in two acts, by Maurice Alon. Translated from the French by Mrs. Charles Avery Doremus.—Academy of Dramatic Arts; Empire, New York, January 22.
- MACARIA**, dramatisation by Charles Marshall Jelleff of the novel by Augusta J. Evans.—Newport News, January 19.
- MME. MOSELLE**, musical comedy in three acts, from the French. Adapted by Edward A. Paulton. Music by Ludwig Engländer.—Colonial, Cleveland, March 16; Schubert Theatre, New York, May 23.
- MAIDS OF ATHENS**, comic opera, by Franz Lehar and Victor Leon. English version by Carolyn Wells. Produced by Henry W. Savage.—Apollo, Atlantic City, March 6; New Amsterdam, New York, March 19.
- MAGIC**, play, by G. K. Chesterton.—Toy Theatre, Boston, February 9.
- MAGNATE AND THE HARDWARE, THE**, an idyll in one act, by W. F. Downing.—Academy of Dramatic Arts; Empire, New York, February 19.
- MAJOLIKA**, farce, in three acts, by Leo Walter Stein and Ludwig Heller.—Irving Place Theatre, New York, February 16.
- MALONA OF THE LOUVRE**, drama, by H. Benjamin Osborne.—Shea's Theatre, Toronto, June 29.
- MANICURE SHOP, THE**, musical comedy, by Theodore Stempfeldt. Music by Joseph Howard and A. Slothart.—Suburban Garden, St. Louis, June 29.
- MAN IN HIDING, A**, comedy drama, in three acts, by Stanley Washburn.—Shubert, Minneapolis, May 11.
- MAN WHO WOULD LIVE, THE**, play, in four acts, by William Hurlbut.—Apollo, Atlantic City, March 26.
- MARIA ROSA**, a drama, in three acts, by Angel Guimera. Translated from the Catalan by Jose Echegaray. English version by Wallace Gilpatrick and Guido Marburg. Produced by F. C. Whitney.—Toy Theatre, Boston, February 10, 1913; Thirty-ninth Theatre, New York, January 19, 1914.
- MARRIAGE OF COLUMBINE, THE**, comedy, in four acts, by Harold Chapin. Presented by Charles Hopkins.—Punch and Judy Theatre, New York, November 10.
- MARRYING MONEY**, comedy, in three acts, by Alfonso Washington Pezet and Berttram Marburgh. Produced by the Schuberts.—Princess Theatre, New York, March 18.
- MARY GOES FIRST**, comedy, in three acts and an epilogue, by Henry Arthur Jones. Produced by Messrs. Shubert.—Comedy Theatre, New York, November 2.
- MEN**, play, by H. S. Sheldon.—Grand Opera House, Pittsburgh, Pa., August 10.
- MENDEL BEILIS**, a play, in four acts, by David B. Tierkel.—Academy of Music, New York, December 15.
- MERRY GAMBOLE, THE**, musical comedy revue, book by Addison Burkhardt, music by Russell M. Tarbox, additional numbers by Joe Howard, and new lyrics by Arthur A. Penn.—Gaiety, San Francisco, January 26.

- MIDNIGHT GIRL, THE**, musical comedy, in three acts, book by Paul Hervé, music by Jean Briquet and Adolph Philipp. American version by Adolph Philipp and Edward A. Paulton. Produced by the Schuberts.—Opera House, Providence, January 20; Forty-fourth Street Theatre, New York, February 23. (The piece had a prior production at the Adolf Philipp Theatre, New York, September 1, 1913.)
- MICK**, one-act sketch.—Maxime Elliott Theatre, New York, November 17.
- MILADY'S BOUDOIR**, play, in three acts, by J. C. Drum. Produced by I. W. Hope.—His Majesty's, Montreal, October 19; Garrick Theatre, New York, October 29.
- MIRACLE MAN, THE**, play, in four acts, by George M. Cohan. Produced by Cohan and Harris.—Astor, New York, September 21.
- MIRACLE MARY**.—Alcazar, San Francisco, May 25.
- MISS DAISY**, musical play, in three acts, by Philip Bartholomae, score by Silvio Hein. Produced by Philip Bartholomae.—Shubert, New York, September 9.
- MODEL MAID, THE**, musical comedy, by Philip Bartholomae. Music by Silvio Hein.—Opera House, Providence, August 17; Majestic, Boston, September 1.
- MONEY MAKERS, THE**, play, in three acts, by Charles Klein. Produced by Selwyn and Company.—Booth, New York, October 5.
- MODERN GIRL, A**, comedy, in three acts, by Marion Fairfax and Ruth C. Mitchell. Produced by Messrs. Shubert.—Comedy, New York, September 12.
- MORAL**, comedy, in three acts, by Ludwig Thoma.—Irving Place Theatre, New York, April 8.
- MR. WU**, Anglo-Chinese play, in three acts and two tableaux, by Harry M. Vernon and Harold Owen. Produced by Mr. Walker Whiteside, in conjunction with Henry W. Savage.—Maxine Elliott's Theatre, New York, October 14.
- MY LADY'S DRESS**, play, in three acts, by Edward Knoblauch. Produced by Joseph Brooks.—Playhouse, New York, October 10.
- MYD MYSTERY, THE**, dramatisation of J. Storer Wilson's story, "The Mystery of Myd," by Messrs. Wilson and L. T. Bradley.—Reading, Pa., March 30.
- MYSTIC LIGHT, THE**, musical comedy, in three acts, book and lyrics by Charles H. Shrimpton, music by L. F. Lanback.—Regina Theatre, Sask., January 23.
- NATOMA**, revival of the opera by Victor Herbert, libretto by Joseph D. Redding.—Century Opera House, New York, April 13.
- NEGLECTED LADY, THE**, one-act play, from the French of Max Maurey, by Roi Cooper Megrue. Presented by the Princess Players.—Princess Theatre, New York, January 31.
- NETTIE**, one-act play, by George Ade. Princess Players.—Princess Theatre, New York, November 24.
- NEW HENRIETTA, THE**, founded on Bronson Howard's comedy, by Winchell Smith and Victor Mapes. Star, Buffalo, November 24, 1913.—Knickerbocker, Theatre, New York, December 22, 1913.
- NOBODY'S DAUGHTER**, play, by George Paston.—Princess, Montreal, February 23.
- ŒDIPUS REX**, by Sophocles. Adapted by Adolf Wilbrandt. Music by Felix von Weingartner.—Metropolitan Opera House, New York, April 27.
- OMAR, THE TENT-MAKER**, a Persian play in a prologue, three acts, and an epilogue, by Richard Walton Tully. Produced by Tully and Buckland, Inc., Majestic, Boston, December 7, 1913.—Lyric, New York, January 13.
- ONLY GIRL, THE**, musical farcical comedy, in three acts. Book by Henry Blossom. Music by Victor Herbert. Adapted from Frank Mandel's comedy, "Our Wives." Produced by Joseph Weber, New Nixon, Atlantic City, N.J., October 1.—Thirty-ninth Street Theatre, New York, November 2.
- ON TRIAL**, play, in three acts and epilogue, by Elmer L. Reizenstein. Produced by Cohan and Harris. Stamford Theatre, Stamford, Conn., August 14.—Candler Theatre, New York, August 19.
- ON THE WABASH**, rural comedy, in three acts, by Robia E. Dunbar.—Turner Hall, South Bend, Ind., May 8.
- ORANGE BLOSSOMS**, idyll, in one act, by Roberto Bracco, translated from the Italian by Druce St. Cyr.—Academy of Dramatic Art, New York, March (7).
- OTHELLO**, Shakespeare's play. Produced by Sir J. Forbes-Robertson.—Lyric, New York, February 9.
- OUTCAST**, play, in four acts, by Hubert Henry Davies. Produced by Chas. Frohman and Karl and Erlanger.—Lyceum Theatre, New York, November 2.
- FAIR OF SILK STOCKINGS, A**, comedy, in three acts, by Cyril Harcourt. Produced by Winthrop Ames.—Little Theatre, New York, October 20.
- PAIR OF SIXES, A**, farce, by Edward Peple. Produced by Harry H. Frazee.—New Haven, Conn., February 16. Longacre, New York, March 20.
- PANTHEA**, play, in four acts, by Monckton Hoffe. Staged by J. C. Huffman. Produced by Messrs. Shubert.—Booth, New York, March 23.
- PAPA'S DARLING**, musical comedy, in three acts, book and lyrics by Harry B. Smith, founded on "Le Fils Surnaturel," by Grenet D'Arcourt and Maurice Vaucaire, music by Ivan Caryll. Produced by Klaw and Erlanger.—Forrest, Philadelphia, October 19. New Amsterdam, New York, November 2.
- PASSING SHOW OF 1914, THE**, a spectacular review, in two acts and fourteen scenes, dialogue and lyrics by Harold Atteridge, music by Sigmund Romberg and Harry Carroll. Produced and staged by J. C. Huffman.—Winter Garden, New York, June 10.
- PEASANT GIRL, THE**.—Harmanus Bleeker Hall, Albany, New York, November 12.
- PECK OF PICKLES**, musical play.—Shubert Theatre, Murat, Indianapolis, February 27.
- PERFECT LADY, A**, comedy, in four acts, by Channing Pollock and Rennold Wolf. Produced by the Henry B. Harris Estate.—Parson's Theatre, Hartford, Conn., October 16. Hudson Theatre, New York, October 28.
- PHANTOM RIVAL, THE**, play, in three acts, by Franz Molnar, adapted by Leo Ditrchstein. Produced by David Belasco.—Ford's Opera House, Baltimore, September 28. Belasco, New York, October 6.
- PHIPPS**, society satire, by Stanley Houghton. Princess Players.—Fine Arts Theatre, Chicago, November 11, 1913. Princess Theatre, New York, October 17.
- PHYLLIS**, musical comedy, book by James C. Gray, music by Harold Vicars.—Cort, Boston, May 12.
- PILATE'S DAUGHTER**, a miracle play, in five acts and seven scenes, by Francis L. Kenzel, incidental music by Paul M. Paulsen and Joseph Carl Briell.—Parson's, Hartford, Conn., March 19. Century Opera House, New York, November 25.

- PINAFORE**, revival of the operetta, in two acts, by Gilbert and Sullivan. Produced by Messrs. Shubert.—Hippodrome, New York, April 8.
- PLAIN WOMAN**, A, melodrama, in four acts, by Eugene Walter.—Garrick Theatre, Philadelphia, April.
- PLAYTHINGS**, comedy drama, by Mrs. Ronia Joffa.—Burbank, Los Angeles, January 19.
- POINT OF VIEW**, THE, character study, by Rachel Crothers. Academy of Dramatic Arts.—Empire, New York, January 22.
- POLYGAMY**, play, by Harvey O'Higgins and Harriet Ford. Produced by the Modern Play Company.—Columbia Theatre, Washington, November 1. Playhouse, New York, December 1.
- PRETTY MRS. SMITH**, comedy with music, in three acts, book by Oliver Morosco and Elmer Harris, lyrics by Earl Carrol, music by Hy. James and Alfred Robyn. Produced by Oliver Morosco.—Burbank Theatre, Los Angeles, January 25. Garrick, Chicago, May 13. Casino, New York, September 21.
- PRODIGAL HUSBAND**, THE, comedy, in three acts, by Dario Niccodemi and Michael Morton. Produced by Charles Frohman.—Empire, New York, September 7.
- PRODIGAL JUDGE**, THE, dramatisation in four acts of Vaughan Kester's Novel of the same name, by George Middleton.—Bronx Opera House, New York, December 8, 1913.
- PUBLIC EYE**, THE, play, by Kate Jordan.—Lyceum Theatre, Rochester, New York, May 25.
- PYGMALION**, comedy, in five acts, by G. Bernard Shaw (presented by the German Company, Irving Palace, Theatre, New York, March 24). Presented by the Liebler Company.—Park Theatre, New York, October 10.
- QUEEN OF THE MOVIES**, THE, a musical comedy in three acts. Book by Glen MacDonough. Dialogue by Henry Gresham. Music by Jean Gilbert. Ensemble numbers by Julian Mitchell. Apollo, Atlantic City, January 1.—Globe, New York, January 17.
- RACHEL**, a romantic play in four acts, by Carina Jordan. Produced by F. C. Whitney.—Knickerbocker Theatre, New York, December 1, 1913.
- RED CANARY**, THE, a musical play. Book by William Le Baron and Alexander Johnstone. Music by Harold Orlob. Lyrics by W. B. Johnstone. Produced by The Mackay Production Company. Ford's Baltimore, September 29, 1913.—Lyric, New York, April 13, 1914.
- REFORMERS**, THE, comedy, by John Cumberland.—Hollis Street, Theatre, Boston, April 27.
- RENTED EARL**, THE, play, by Salisbury Field.—Empress, Vancouver, B.C., August 31.
- REVOLT**, THE, drama, in three acts, by Edward Locke. Lyric, Allentown, Pa., September 17. — Adelphi, Philadelphia, September 21.
- ROMAN DE SUZON**, LE, opera. Music by H. Miro. Book by L. Rad.—Princess Theatre, Montreal, June 15.
- RULE OF THREE**, THE, farce, in three acts, by Guy Bolton. Produced by the New Era Production Company. Van Curls' Opera House, Schenectady, January 19.—Harris Theatre, New York, February 16.
- RULING POWER**, THE, play, in five acts.—O'Hara Theatre, Shenandoah, Pa., December 1, 1913.
- RUSSIA**, play, in one act, by Gaston Charles Richard.—Princess Theatre, New York, December 5, 1913.
- SALAMANDER**, THE, play, in three acts and an epilogue, by Owen Johnson. Produced by Selwyn and Company. Ford's, Baltimore, October 12.—Harris Theatre, New York, October 23.
- SARI**, an operetta, in two acts, by Julius Wilhelm and Fritz Grunbaum. English book by C. C. S. Cushing and E. P. Heath, music by Emmerich Kalman. Produced by Henry W. Savage, Ford's, Baltimore, January 5.—Liberty, New York, January 12.
- SCRAP OF PAPER**, A, revival of Victorien Sardou's comedy. Produced by Charles Frohman.—Empire, New York, May 11.
- SECRET**, THE, Henri Bernstein's drama, in three acts. Produced by David Belasco. Opera House, Detroit, December 8, 1913.—Belasco, New York, December 23, 1913.
- SHAMEEN DHU**, a play, in three acts, by Rida Johnson Young. Produced by Henry Miller.—Olympic, Chicago, October 19, 1913. Grand Opera House, New York, February 2, 1914.
- SHEPHERD KING**, THE, play, in four acts, by Wright Limer and Aaron Ross. Revived by the Emmett Corrigan Publishing Company.—Garden Theatre, New York, May 4.
- SILENT VOICE**, THE, by Jules Eckert Goodman. Produced by Chas. Frohman.—Academy Theatre, Baltimore, October 17.
- SMOKE AMONG THE GYPSIES**, musical play, in two acts, by James E. Cooper and Tom McRae, lyrics by Billy K. Wells, music by Otto F. Hermann.—Gaiety Theatre, Washington, November 1.
- SO MUCH FOR NOTHING**, play, in four acts, by William Mack.—Utah Theatre, Salt Lake City, December 22, 1913. Longacre Theatre, New York, December 2, 1914.
- SONG OF SONGS**, THE, American play, in five acts, by Edward Sheldon. Based on the novel by Herman Suderman. Produced by A. H. Woods, Atlantic City, N.Y., October 29. Eltinge Theatre, New York, December 22, 1914.
- SPUR**, THE, play, in three acts, by Annie Nathan Meyer. Produced by Douglas J. Wood.—Cort Theatre, New York, October 26.
- STEP LIVELY**, farce, by Robert Baker and John Emerson.—Apollo, Atlantic City, N.J., June 15.
- STORY OF THE ROSARY**, THE, a melodrama, in four acts, by Walter Howard. Produced by Comstock and Gest.—Manhattan Opera House, New York, September 7.
- STRONGER MAGNET**, THE, drama, by Howard Hall.—De Kalb Theatre, Brooklyn, September 14.
- SUN DANCE**, THE, opera, in five acts, by an Indian woman, Zitkala, music by William F. Hanson.—Salt Lake Theatre, Salt Lake City, May 25.
- SUZI**, comedy operetta, in three acts, book and lyrics by Otto Hanesbach, founded on a Hungarian operetta by Franz Martos, music by Aladar Renyi. Produced by Lew Fields.—Casino Theatre, New York, November 3.
- SYLVIA RUNS AWAY**, comedy in three acts, by Robert Housam.—Playhouse, Wilmington, Del., March 16. Playhouse, New York, August 18.
- TAMING OF THE SHREW**, THE, Shakespeare's play. Produced by Margaret Anglin.—Hudson, New York, March 19.
- THAT SORT**, play, in three acts, by Basil MacDonald Hastings. Produced by the Lebler Company.—Apollo Theatre, Atlantic City, October 22. Harris Theatre, New York, November 6.
- THINGS THAT COUNT**, THE, play, in three acts, by Laurence Eyre. Direction of William A. Brady.—Maxine Elliott Theatre, New York, December 8, 1913.

- THIRD PARTY, THE**, farce, in three acts, by Jocelyn Brandon and Frederick Arthur. American version by Mark Swan. Produced by F. Ray Comstock.—Shubert Theatre, New York, August 3.
- THOUSAND YEARS AGO, A**, a romance of the Orient, in four acts and eight scenes, by Percy Mackaye. Devised and produced under the direction of J. C. Huffman. Interpretative music by William Furst. Produced by Messrs. Shubert.—Shubert, New York, January 6.
- TIEFLAND**, an opera, in three acts, by Eugene D'Albert.—Century Opera House, New York, March 17.
- TIM'S MARRIAGE**, play, by Forrest Halsey and Olive Porter.—Shubert Theatre, Boston, February 23.
- TIPPING THE WINNER**, comedy, in three acts, by George Rollit. Produced by Joseph Brooks, Toledo, September 4.—Long Acre Theatre, New York, September 26.
- TOO MANY COOKS**, comedy, in three acts, by Frank Craven.—Brady's Theatre, Wilmington, Del., January 26; Thirty-ninth Street Theatre, New York, February 25.
- TRAFFIC, THE**, drama, in four acts, by Rachael Marshall and Oliver Bailey.—Royal Theatre, New York, April 27.
- TRAP, THE**, a "modulated melodrama," by Richard Harding Davis and Jules Eckert Goodman.—Majestic, Boston, September 24.
- TRIFLING WITH TO-MORROW**, play, in three acts, by Frank Mandel.—Columbia Theatre, San Francisco, July 13.
- TRUTH, THE**, revival of Clyde Fitch's four-act play. Produced by Winthrop Ames.—Little, New York, April 14.
- TWELFTH NIGHT**, Shakespeare's play. First American appearance of Phyllis Neilson-Terry. Produced by the Liebler Company.—Liberty Theatre, New York, November 23.
- TWELFTH NIGHT**, Shakespeare's play. Produced by Margaret Anglin.—Hudson, New York, March 23.
- TWIN BEDS**, farcical comedy, dramatised by Salisbury Field and Margaret Mayo from the book of Mr. Field. Produced by William Harris, jun.—Nixon, Pittsburg, May 4; Fulton Theatre, New York, August 14.
- TWO BOLD KNIGHTS, THE**, comedy, in one act, by Chester Bailey Fernald.—Academy of Dramatic Arts; Empire, New York, March 5.
- UNCLE SAM'S MONEY**, one-act play, by I. K. Friedman. Produced by the United Theatrical Association.—Forty-eighth Street Theatre, New York, April 27.
- UNDER COVER**, a modern melodrama, in four acts, by Roi Cooper Megrue. Produced by Selwyn and company, Cort Theatre, New York, August 26.
- UP AGAINST IT**, farce, in three acts, by William Eville. Produced by the Sexto Corporation.—Newark Theatre, Newark, N.J., October 19.
- VANISHING BRIDE, THE**, an adaptation from Kastner and Tesmar's "Tantalus." Produced by Belasco.—Theatre, Long Branch, N.J., July 27.
- VIK**, play, in four acts, by Myra Wiren. Produced by the New Epoch Producing Company.—Wallack's, New York, April 29.
- WANTED, 22,000 DOLLARS**, by A. E. Thomas and Clayton Hamilton. Produced by Cohan and Harris.—Apollo Theatre, Atlantic City, June 22.
- WARS OF THE WORLD**, spectacle, in three acts, by Arthur Voegtlin. Music and lyrics by Manuel Klein. Produced by Messrs. Shubert.—Hippodrome, New York, September 5.
- WATCH YOUR STEP**, musical comedy. Music and lyrics by Irving Berlin, libretto by Harry B. Smith, Empire, Syracuse, New York, November 25.—New Amsterdam, New York, December 8.
- WATERS OF BITTERNESS, THE**, play, in three acts, by S. M. Fox. Academy of Dramatic Arts; Empire, New York, February 19.
- WEAKER SEX, THE**, play, by Anna Steese Richardson and Edmund Breeze.—Shea's Theatre, Toronto, July 13.
- WE ARE SEVEN**, three-act "whimsical farce," by Eleanor Gates.—Maxine Elliott's Theatre, New York, December 24, 1913.
- WHAT EVERY MINISTER KNOWS**, play, in four acts, by Evelyn Blanchard and Adelaide Stedman.—Crescent Theatre, Brooklyn, March 23.
- WHAT HAPPENED AT 22**, play, in three acts, by Paul Wilstach. Produced by John C. Fisher.—Harris Theatre, New York, August 21.
- WHAT IS LOVE?** comedy, in three acts, by George Scarborough. Produced by Messrs. Shubert.—Maxine Elliott's Theatre, New York, September 19.
- WHAT IT MEANS TO A WOMAN**, play, in four acts, by E. H. Gould and Edgar Whitehouse. Produced by H. H. Frazee. Grand Opera House, Wilkes Barre, Pa., October 23.—Long Acre Theatre, New York, November 21.
- WHAT WOULD YOU DO?** play, in four acts, by Augustin MacHugh.—Hudson, New York, March 2.
- WHAT'S WRONG?** comedy, in three acts, by Frederick Ballard. Produced by David Belasco.—National Theatre, Washington, May 4.
- WHEN CÆSAR RAN A PAPER**.—Orpheum Theatre, Salt Lake City, November 5.
- WHEN CLAUDIA SMILES**, farce, in three acts, devised by Anne Caldwell from material contained in a play by Leo Ditrichstein. Produced by Fred. McKay.—Illinois Theatre, Chicago, April 13, 1913. Thirty-ninth Street Theatre, New York, February 2.
- WHEN THE ROSE BLOOMS**, musical comedy, by Walter A. Stone.—Grand Opera House, Burlington, Iowa, April 17.
- WHILE THE CITY SLEEPS**, play, by Edward E. Rose.—Lyceum, Pittsburg, September 7.
- WHIRL OF THE WORLD, THE**, in two acts and twelve scenes, by Harold Atteridge, music by Sigmund Romberg. Produced by the Winter Garden Company.—Winter Garden, New York, January 10.
- WILD OATS**, modern comedy, in three acts, by Porter Emerson Brown.—Van Curler, Schenectady, New York, September 1.
- WIVES OF THE RICH**, playlet, by Claude Gillingwater.—Orpheum Theatre, Salt Lake City, November 22.
- WOMAN HE MARRIED, THE**, play, by Herbert Bashford.—Alcazar Theatre, San Francisco, April 27.
- WOMENKIND**, drama, in one act, by Wilfred Wilson Gibson. Academy of Dramatic Arts; Empire, New York, March 5.
- WORTH OF A MAN, THE**, one-act play, by Mrs. Vere Campbell. Produced by the United Theatrical Association. Forty-eighth Street Theatre, New York, April 27.

YELLOW TICKET, THE, a play, in three acts, by Michael Morton. Produced by A. H. Woods.—Hyperion, New Haven, Conn., January 1. Eltinge, New York, January 20.

YOSEMITE, drama of Old California, by Charles A. Taylor. Produced by the Taylor Amusement Company.—Daly's Theatre, New York, November 23.

YOUNG IDEA, THE, comedy, by Henry Watts. —Pittsfield, Mass., July 20.

YOUNG WISDOM, comedy, in three acts, by Rachel Crothers. Produced by Joseph Brooks.—Apollo, Atlantic City, New York, October 16, 1913. Criterion, New York, January 5, 1914.

ZABBERN, a military drama, in three acts, by F. Schumacher.—Adolf Phillip Theatre, New York, January 28.

ZAPFENSTREICH, military drama, by Franz A Beyerlein. Staged by Heinrich Marlow. —Irving Palace Theatre, New York, March 10.

AMERICAN OBITUARY.

FROM DECEMBER 1, 1913, TO THE END OF NOVEMBER, 1914.

Ackerman, Eddie, professional cyclist. Minneapolis, November 21.

Adams, Charles, circus performer. Cincinnati, March 16.

Addie, J. Durant (Mrs. Charles E. Eldridge), actress. Brooklyn, August 20.

Albert, Mrs. F. L. (wife of Frank L. Albert). St. Louis, County Mo.

Allen, Joe, actor. Stevenson, California, March 11.

Allen, Paul, actor. Aged 23 years. New York, October 31.

Allen, W. F. (John H. Cropsey), actor. Aged 47 years. June 21.

Alexander, A. M., actor. Aged 39 years. Clarion Pa., March 30.

Ali, Hassan Ben, manager. Aged 45 years. Morocco, July 16.

Anderson, Arthur B., theatrical manager. Washington, November 6.

Appleton, John G., manager. Aged 42 years. Hamilton, Can., September 30.

Arnold A. M., actor. Aged 39 years. Clarion Pa., March 30.

Atwell, John Blakeley, actor. Aged 63. New York, March 7.

Atwood, Sadie (Mrs. Sadie F. Lowe), actress. N.H., August 23.

Aulick, William W. Aged 41 years. Flushing, L.I., December 25, 1913.

Baberis, Giovanni, vocalist. Aged 89 years. New York, November 8.

Backus, E. Y., actor. Aged 62 years. Westport, Conn., November 12.

Banks, Geo. B. (Geo. E. Crandall), Providence, R.I., November 8.

Barlow, Billy, old-time circus clown. Aged 65 years. Argenta, October 8.

Barry, Charlie, actor. Aged 38 years. Stamford, Conn., January 22.

Baxter, Billy, old-time minstrel. Aged 54 years. Chicago, June 12.

Baxter, Stanley E., minstrel. Aged 30 years. Norwood, Ohio, March 25.

Becker, Otto, actor, Mont., August 29.

Beldon, Charles E., manager. Aged 47 years. Newark, N.J., August 19.

Bell, Louis H., vocalist. Aged 46. Boston, June 30.

Bernard, Bertha, actress, Camden, N.J., October 9.

Bernard, Vivian Miss (Mrs. Fred Hollander), actress, New York, December 19, 1913.

Berol, Felix, actor. Aged 46. Brooklyn, April 20.

Billinghurst, J. H. Aged 43. December 17.

Blondell, Pearl (Mrs. Pearl Cole), vaudeville artist. Aged 33 years. Ft. Meade, Fla., October 29.

Bond, Frederick, actor. Aged 53 years. White-stone, L.I., February 9.

Booty, Fred ("Grapho"), Boston, January 13.

Bourne, Elias W., Nahant, Mass., September 27.

Boyd, Archie. Aged 64 years. St. Louis, April 16.

Boyer, Chas. J., musician and actor, Mercer, Pa., November 17.

Bradley, H.G., comedian. Aged 27 years. Paterson, N.J., January 6.

Bray, Timothy Michael, actor. Aged 50 years. New York, July 15.

Brehm, Carl, manager. Aged 47 years. Erie, Pa., February 27.

Bremer, Col. J. C. M. Charleston, S.C., February 25.

Bresen, Louis. Aged 56 years. Boston, September 23.

Bromley, Theodore, manager. Aged 60 years. New York, February 4.

Brooks, Sam, actor. New York, November 27.

Brounelle, J. D., actor. Aged 55 years. Paw-tucket, May 18.

Brown, Robert T., manager. Aged 65 years. Boston, Mass., August 14.

Bruno, Gus, actor. Aged 66 years. Staten Island, N.Y., August 8.

Burdette, Robert J., humorist. Aged 70 years. Pasadena, Cal., November 20.

Burk, Frank J., comedian. Aged 43 years. San Antonio, Tex.

Busch, George T., actor. Aged 19 years. Tampa, Fla., November 27.

Busch, Johnny, singer. Aged 14 years. New York, April 11.

Butler, Edward Smith. Aged 66 years. Cincinnati, O., November 1.

Calvaise, Joseph C., manager. August 13.

Cameron, L. F., vaudeville actor. August 30.

Campbell, Frank. Aged 59 years. Newfound-land, N.J., October 20.

Campbell, Harry, actor. Aged 50 years. New York, July 26.

Canton, A., comedy juggler. Aged 25 years. Burlington, March 18.

Cassidy, Mrs. Mary A. Philadelphia, Feb-ruary 5.

Cassidy, Edward. Aged 54 years. Chicago, March 29.

- Chapman, George A., vocalist. Aged 43 years. New York, January 30.
- Childs, Edward M. Aged 20 years. July 19.
- Clair, Stella (Mrs. William Cameron), vocalist. Portland, June 3.
- Clark, Mike, actor. Texas, June 11.
- Cleveland, Charles Edward, agent. Aged 50 years. Chicago, September 17.
- Cohan, Timothy, comedian. Aged 68 years. New York, March 9.
- Cohen, Jacob, actor. Aged 20 years. Philadelphia, July 12.
- Colby, Lydia N., actress. Aged 73 years. Patchogue, L.I., February 9.
- Cole, William, actor. Aged 48 years. Newton, N.J., July 11.
- Collins, James N., manager. Aged 41. Zanesville, O., June 16.
- Combs, Samuel W., manager. Belmar, N.J., September 3.
- Cooper, Harry R. Aged 27 years. February 27.
- Copeland, W. E. Wichita, Kan. August 30.
- Cornella John (John James O'Donnell), acrobat. Aged 32 years. Warren, Pa. May 24.
- Cullen, Mable, actress. Aged 30 years. Chicago. January 1.
- Cushman, Flo, actress. Aged 29. Boston, May 20.
- Dale, Mazie. Philadelphia, May 8.
- Dean, Mrs. Catherine W. Baltimore, June 25.
- de Clairmont, Paul, author. Aged 28 years. New York, October 31.
- De Shon, Ruth, singer and dancer. St. Vincent's Hospital, August 31.
- De Tellum, Joe, manager. Pasa Robles, Cal., August 11.
- Devries, Maurice. Aged 59 years. Chicago. ✓
- De Witt Joseph, stage manager. Aged 60 years. Alameda, Cal., August 25.
- De Witte Hosler, Arthur, musician. Aged 34 years. Oneonta, N.Y., August 28.
- Dietrich, Emerson, D., animal trainer. Aged 24 years. June 21.
- Dodson, Wm. L., female impersonator. Aged 40 years. Los Angeles, August 18.
- Dorrity, Fred J., actor and stage mechanic. Aged 40 years. Columbia, S.C., November 15.
- Douglass, Mrs. R. S. Birmingham, Ala. May.
- Downer, W. L., manager. Washington, Pa., February 14.
- Doyle, James Cornelius, manager. New York, July 17.
- Drake, Nellie, circus performer. Aged 50 years. Orange, N.J., March 17.
- Dressler, William, musician. Aged 87 years. New York, June 29.
- Drew, Gladys, actress and playwright. Aged 40 years. New York, January 9.
- Drew, Thomas J. Paterson, N.J., November 5.
- Driscoll, Harry, actor. Aged 51 years. New York, November 8.
- Drouet, Robert, author. Aged 44 years. New York, August 17.
- Dudley, Frank, actor manager. Chicago, January 6.
- Dunlop, Dagmar (Mrs. Floyd Dunlop Moorey), harpist. Rochester, Ind.
- Dunn, Thomas F., actor. Lynn, Mass., October 27.
- Dunn, David, musician. New York, February 7.
- Duval, James, circus clown. Aged 38 years. New York, May 1.
- Edwards, Samuel G., circus performer. La Jolla, Cal., August 10.
- Egan, Frank, showman. Elmira, New York.
- Ellis, Edward C., actor and playwright. Aged 69 years. Syracuse, N.Y., June 24.
- Emanuel Chevalier. Aged 66 years. Winnetka, Ill., June 2.
- Emerson, D. Dietrich, manager. Aged 24 years. Chicago, Ill., June 21.
- Emery, Herbert Q. Aged 48 years. Roxburg.
- Englemann, Hans, composer. Aged 42 years. Philadelphia, May 7.
- Evans, Griffith, actor. Aged 45 years. Bristol, Tenn., November 13.
- Evenson-Cooper, Isabelle, actress. Stamford, Conn., August 9.
- Eytinge, Pearl, actress. Aged 50 years. Atlantic City, March 6.
- Fancher, Charles, musician. Aged 50 years. Detroit, November 27.
- Faure, Jean Baptiste, vocalist and composer. Aged 84 years.
- Fehling, Louis, conductor. Aged 64 years. Philadelphia, July 22.
- Ferari, "Colonel" Francis, showman, animal trainer. Aged 52 years. New York, November 11.
- Ferrard, Sarah A. Aged 71 years. Chicago, March 24.
- Field, Emma (Mrs. Sheridan Block). Toronto, May 29.
- Fisher, Charles, actor. Aged 35 years. August 11.
- Fisher, Virginia, actress. Rochester, New York, March 19.
- Fletcher, Samuel, manager. Aged 82 years. New York, March 5.
- Flynn, John, actor. Aged 65 years. Philadelphia, January 15.
- Ford, Clinton Griffith, actor. Aged 52 years. New York, May.
- Fortesque, George K., actor. Aged 67 years. New York, January 3.
- Fox, Fred D., musician. Aged 38 years. Chicago, July 29.
- Fox, J. W., actor. Aged 73 years. Altoona, Pa., July 23.
- Frazier, Wm. E., actor. New York, November 8.
- Frey, Paul, actor. Aged 28 years. San Francisco, April 24.
- Frisz, A. J. (Tony), comedian. Aged 50 years. Terre Haute, March 23.
- Galaise, Joseph, manager. New York, August 13.
- Gardner, Mrs. Anna Louise, singer. New York, July 20.
- Gardner, Edward, actor. Aged 32 years. Detroit, Mich., July 24.
- Germon, Effie, Miss, actress. Aged 57 years. March 5.
- Gerson, Edmund, manager. Aged 66 years. New York, May 22.
- Giampetro, Josef, actor. Aged 47 years. December 29.
- Gianetti, Marie C. New York, April 18.
- Gibbons, Nellie, Miss. Philadelphia, April 16.
- Gillespie, Arthur, playwright. New York, May 11.
- Giunio, F. Socola. Aged 37 years. March 27.
- Glover, Lawrence L., musician. Aged 25 years. New York, April 14.
- Glyn, Loretta, dancer. New York, September 14.
- Goelet, Gladys, actress. The Bronx, New York, July 31.
- Gottschalk, L. Francis, actor. Aged 28 years. Milwaukee, Wis., April 16.
- Grady, Alfred A. Mrs., vocalist. Boston, March 27.
- Grant, Sedor P., comedian. Aged 32 years. Augusta, Ga., September 4.
- Gray, Mrs. Barry (Gray's Marionettes). Philadelphia, January 9.
- Green, Wm., Mrs. Boston, May 20.
- Greenfield, Ruth Adelaide Cherie (Mrs.). Aged 40 years. Actress. New York, April 3.
- Griffin, Charles E. Aged 54 years. Albia, January 4.

- Griswold, Putnam, vocalist. New York, February 26.
- Grover, Col. John H., actor and playwright. Aged 86 years. Philadelphia, November 5.
- Guille, Albert L., Los Angeles, Cal., August 20.
- Guy, Albert, minstrel. Aged 43 years. Springfield, Mass., June 21.
- Halbert, Alfred L., manager. Fitchburg, Mass., March 11.
- Hall, Wm. S., agent. Aged 45 years. Denver, June 2.
- Hammerstein, Abraham (son of Oscar Hammerstein). Aged 35 years. New York, February 5.
- Hammerstein, William (son of Oscar Hammerstein). Aged 41 years. New York, June 10.
- Hammerstein, Harry (son of Oscar Hammerstein). Aged 45 years. New London, Conn., July 28.
- Hansley, Professor T. S., magician. Aged 76. Travers City, Mich., July 3.
- Harriot, F. C., stage manager. Aged 74 years. Whitestone, L.I., May 29.
- Hartz, Miss Isabella, vocalist. W. Englewood, N.J., June 28.
- Haskins, James, scenic artist and producer. Brazil, Ind., August 16.
- Haverley, Miss Ida. Aged 34 years. March 13.
- Hawtrej, William, actor. Aged 57 years. New York, January 7.
- Hayden, Frank, vocalist and theatrical costumier. Aged 65 years. New York, April 17.
- Henth, George. Aged 52 years. Bryn Athyn, Pa., June 9.
- Hellier, Mrs. Max. March 15.
- Henderson, Mrs. J. S. Chicago, August 5.
- Henry, Chas. D., showman. Boston, January 6.
- Hooper, H. Brooks, bus. manager. Aged 55 years. Oswego, New York, August 5.
- Howard, Billy, actor. Chicago, November 28.
- Howard, Dr. Chas. L., manager. Aged 76 years. Bogota, N.J., October 30.
- Howe, Lizette, prima donna. Aged 34 years. Brooklyn, April 16.
- Howley, John E., of the old team of Howley and Doyle. Scranton, Pa., December 10, 1913.
- Hoyt, Francis, actor. Lime Rock, R.I., September 12.
- Hudson, Alfred, actor. Aged 65 years. New York, January 25.
- Hughes, Henry, minstrel performer. Aged 83 years. New York, March 3.
- Humpton, Jack, owner and manager. Aged 43 years. Youngstown, O., July 23.
- Hirscher, Samuel E., composer. Montgomery, Ala., April 14.
- Ingram, Henry B. Aged 58 years. Kingstone, N.Y., May 13.
- Jacobson, Elias W., stage manager. Aged 60 years. Brooklyn, November 1.
- Jansen, Marie, Miss, vocalist. Aged 57 years. Milford, Mass., March 20.
- Januschawsky-Neuendorff, Georgine von, Mme., dramatic prima donna. Aged 64 years. New York, September 6.
- Jarbeau, Vernona, vocalist. Aged 50 years. New York, October 16.
- Keith, B. F., proprietor. Aged 68 years. St. Augustine, March 27.
- Kelly, Mrs. Brooklyn, New York, November 27.
- Kennedy, Harry C., actor. Aged 58. Pawtucket, R.I., August 22.
- Kent, Mrs. Georgina Tyler, actress. Aged 62 years. Worcester, Mass., July 24.
- Kenyon, Leslie, actor. New York, January 4.
- Kerr, John L., manager. Aged 63 years. Syracuse, New York, November 14.
- Kessel, William. Aged 34 years. New York, October 30.
- Kirwan, E. J., musician. Providence, R.I., May 31.
- Krause, Maurice, manager. Fairhaven, N.J., January 31.
- Lafayette, Pierre, actor. Aged 22 years. Fitchburg, Mass., June 17.
- Lane, Ada, Miss, actress. Aged 36 years. New York, April 10.
- Lawrence, Lionel E., actor-manager. Aged 51 years. New York, January 30.
- Lawrence, William, actor. Bridgeport, Conn., June 1.
- Leavitt, Abraham, manager. Aged 64 years. New York, July 5.
- Lee, Myrtle, Mrs., actress. Milwaukee, Wis., June 26.
- Lewis, Ben, manager. Denver, Colo., June 13.
- Lewis, Emma Brand, Mrs., musician. December 22, 1913.
- Lewis, Oscar. Oregon, January 29.
- Liddle, Frederick J., composer. Aged 55 years. Pittsfield, Mass., October 2.
- Liebling, Emil, pianist. Aged 63 years. Chicago, January 20.
- Lindsay, Allan, musician and vocalist. Aged 44 years. Troy, N.Y., July 9.
- Lipsher, George, author. New Orleans, August 19.
- Long, Richard, stage manager. Pottsville, Pa., November 7.
- Lorenz, Martin, actor. Aged 40 years. Chicago, September 8.
- Lorenzo, Jacob, animal trainer. Mt. Clemens, Mich., July 8.
- Loring, Luke J., actor. New York, May 4.
- Lurch, Fred, comedian. Aged 42 years. Kansas City, Mo., June 17.
- McAllister, "Billy" (William J. McAllister), minstrel. Aged 71 years. Averill Park, near Troy, New York, July 4.
- McCormick, James F., agent. Aged 37 years. Omaha, Neb., October 6.
- McGabe, Edward, actor. Aged 19 years. Philadelphia, January 27.
- McHugh, Grace, actress. Canon City, Col., July 1.
- Mack, Eddie, actor. New York, July 26.
- McNeil, Neill, comedian. Lancaster, O., October 2.
- Maguire, Thomas J., manager. Aged 59 years. New York, March 21.
- Manola, Marion (Mrs. George G. Gates). Aged 48 years. New Rochelle, New York, October 17.
- Margetts, Phil, actor. Aged 85 years. Salt Lake City, September 1.
- Marks, Alexander. Perth, Ont., May 11.
- Marlowe, Mabel, actress. Aged 23 years. Kansas City, Mo., May 27.
- Marshall, Mrs. Catherine. Aged 70 years. Indiana, Pa., November 9.
- Marthy, Ralph C., actor. Aged 36 years. St. Louis.
- Mawson, Hy. J., playwright. Aged 58 years. New York, April 20.
- May, Beryl (Mrs. Fred M. Broun), actress. El Paso, Texas, June 1.
- Maye, Lillian, actress. Chicago, June 29.
- Mayer, "Doc," manager. Cincinnati, March 5.
- Mayhood, Lionel, agent. Hamilton, Ont., February 16.
- Meech, Henry L., manager. Aged 70 years. Buffalo, December 17, 1913.
- Merry, Adelaide, actress. Aged 70 years. Flushing, L.I., February 26.
- Miles, Julia (Mrs. Julia Melville-Snyder), actress and prima donna. San Francisco, October 25.

- Miley, John, actor. Chicago, December 22, 1913.
- Miller, Anton, circus artist. Aged 30 years. St. Louis, December 26, 1913.
- Miller, W. A., manager. Philadelphia, June 2.
- Mitchell, Mrs. W. J. Marietta, Cal., February 13.
- Moeller, C. A., proprietor. Aged 73 years. Westhaven, Conn., June 1.
- Mogulesko, Sigmund, actor. Aged 57 years. New York, February 4.
- Moore, Frank, actor. Aged 44 years. Sycamore, Ill., May 8.
- Mordaunt, Marion. Buffalo, New York, July 22.
- Mower, Mrs. Lucia (Page), actress. Aged 61 years. Upper Swampscott, December 16, 1913.
- Murnch-Adolphi, Emma Dorothy, composer. Aged 68 years. Brooklyn, May 1.
- Murphy, Richard, actor. Aged 52 years. New York, December 22, 1913.
- Murray, Frank, manager. Aged 55 years. New York, October.
- Nagle, James, agent. Aged 30 years. Columbus, O., May 29.
- Nairn, Jock, actor, Tyler, Tex., March 14.
- Nash, Phil, booking manager. Aged 52 years. New York, October 4.
- Nelson, Flora, Miss, actress, Washington, March 15.
- Newendorff, Mme., actress. Aged 64 years. September 6.
- Neville, Hattie, Miss (Mrs. Harriet Neville Kingston), actress, September 15.
- Nicodemus, Lloyd F., proprietor, May 7.
- Nocke (Mrs. Julia Minnie), actress. Aged 68 years. Arlington, N.J., April 20.
- Nosmith, Richard, actor. Aged 49 years. Harrisburg, Pa., April 29.
- Nowell (Mrs. Langley), Worcester, Mass., February 9.
- O'Connor, Mrs. Mary Lee. Aged 68 years. Brooklyn, April 15.
- O'Dea, James, author. Aged 43 years. Rockeville Center, April 12.
- Olsen, Inis, acrobat. Aged 25 years. Chicago, June 23.
- Osman, Billy D., actor. Aged 24 years. Flemington, August 12.
- Otte, Frederick E., musician. Chicago, October 8.
- Parsons, Belle (Mrs. Robert Carlin), actress. New York, November 4.
- Patterson, Flo, entertainer. Aged 29 years. Calexico, Cal., June 11.
- Paxton, George, actor. Aged 52 years. Ft. Lee, N.J., February 19.
- Peabody, Della, actress. Aged 66 years. Springfield, March 8.
- Peakes, Henry C., vocalist. Aged 70 years. Amityville, January 8.
- Peel, Fred, manager. Aged 53 years. New York, May 5.
- Pell, Marie Louise, Miss, pianist. Brooklyn. May 21.
- Pelletier, Georgina (Mrs. A. G. Domers), sister of Pierre Pelletier. Holyoke, Mass., January 12.
- Picaro, Rocco, acrobat. Aged 28 years. King's Park, L.I., March 26.
- Pieri, Miss Frances, actress. Los Angeles. November 24.
- Pittson, Henry, musician. Aged 29 years. McMinville, Tin., July 20.
- Pheney, Dan, agent. Aged 45 years. Rochester, October 2.
- Phillipps, W. A., composer. Aged 54 years. New York, November 15.
- Powell, Frederick, actor. New York, November 17.
- Powers, James H., actor. Providence, R.I., September 29.
- Purcell, Alban W., actor-manager and playwright. New York, December 16, 1913.
- Quinn, Thomas J. Aged 65 years. Milford, Del., August 12.
- Rainford, Clara, Miss (Miss Charles Norris), actress. New York, August 9.
- Ramirez, Joseph, actor. Aged 68 years. New York, March 30.
- Ramsey, Tom, actor. Aged 24 years. Sandown, N.H., April 28.
- Rankin, A. McKie, actor. Aged 73 years. San Francisco, April 17.
- Redmond, Helen, vocalist. New York, February 13.
- Redmond, Larry, proprietor Woolmough's Restaurant. Halifax, N.S., June 17.
- Rice, Charles P., author. New Haven, Conn., March 11.
- Roberts, Helen, dancer. New York, April 25.
- Roberts, Thomas H., clown, with the Ringling Bros'. Circus. Aged 42 years. Paterson, N.J., December, 1913.
- Roig, Antonio, actor. Aged 79 years. Staten Island, August 28.
- Royce, Louise (Mrs. W. Yerrance), prima donna. Aged 50 years. New York, August 11.
- Russell, Billy. Aged 34 years. Boerne, Texas, April 12.
- Russell, Mrs. Eddie, formerly of Russell and Tylen. New York, December 17, 1913.
- Russell, James, actor. Elmhurst, L.I., January 31.
- Russell, J. G., "Dad." Aged 100 years. Lincoln, Neb., April 2.
- Rykowski, Arthur, vocalist. Washington, June 3.
- Sales, Irving, artist. New Zealand, February.
- Samuels, Alfred (Fred Sanford). Aged 47 years. Philadelphia, November 15.
- Sandgran, S. C., actor. Aged 37 years. San Francisco, January 12.
- Savage, John, actor. Aged 58. Long Island, August 1.
- Say, Albert, minstrel. Springfield, Mass., June 21.
- Schuyler, William, composer. Aged 59 years. New York, July 7.
- Seaton, Frederick R., actor. Aged 35. Bogota, N.J., August 13.
- Shepard, Mrs. Martha Dana, pianist. Aged 72 years. Dorchester, Mass., July 18.
- Shepherd, Holly, producer. Aged 46 years. Bay City, Mich., November 27.
- Sherwood, Blanche (Mrs. W. A. Mack), actress. September 1.
- Shubert, Mrs. Katherine (mother of Messrs. Lee and J. J. Shubert). Aged 64 years. New York, November 30.
- Simpson, Alfred L., musical director. New York, November 26.
- Snyder, Rev. John, author. Aged 72 years. Nantucket, Mass., August 12.
- Socola, Gumio, stage manager. Aged 37 years. New Orleans, La., March 30.
- Spadina, Prof. Angelo, musician. Aged 78 years. San Francisco, Cal., November 10.
- Sparrow, John B., manager. Aged 60 years. Montreal, February 26.
- Spear, Harry H., actor. Aged 41 years. Los Angeles, Cal., June 13.
- Spencer, Benjamin F., manager. Aged 40. Toledo, O., July 9.
- Stanley, Chas., actor. May 14.
- Stanwood, Miss Gertie. Boston.
- Stetson, Louise, actress. Philadelphia, May 2.
- Stewart, John G. Boston, Mass., July 6.

- Stone, Ben W., actor. Binghampton, New York, March 30.
- Stuart, Lucia (Mrs. Ruth L. Trafaut). New York, April 26.
- Sullivan, Ben, impresario. North Adams, July 20.
- Sullivan, Joseph, F. Aged 79 years. Boston, May 12.
- Sullivan, Daniel, actor. Aged 54 years. New York, November 16.
- Sweet, Egbert B., manager. New York.
- Swift, Mrs. J. B., actress. Aged 24 years. Washington, D.C., January 14.
- Swift, Samuel, musician. Aged 41 years. New York, July 21.
- Szwichine, Filip, actor. Aged 74 years. Cincinnati, January 23.
- Tanehill, Mrs. F. A., actress. Aged 83 years. New York, April 9.
- Thebus, Otto, actor. Aged 32 years. Belleville.
- Thomaschefskey, Philip, known as the Father of the Jewish Stage in America. Aged 69 years. Centreville, N.Y., December 20, 1913.
- Timothy, Joseph, actor. Aged 30 years. Chicago, May 19.
- Todd, G. M., manager. Morenci, Mich., December 21, 1913.
- Torbett, Emery, actor. Giddings, Texas, February 19.
- Towle, Charles F., manager. Pittsburg, November.
- Townsend, Bert. Aged 63 years. L.I., March 13.
- Tully, Richard Whitestone. Aged 78 years. December 4, 1913.
- Tuohy, Joseph, actor. Chicago, May 20.
- Underwood, Helen May, Mrs. Aged 51 years. Detroit, Mich., November 10.
- Vance, C. W., actor and stage manager. Washington, August 17.
- Van Dyke, Imogene (Mrs. Albert Henriques), one-time actress. New York, January 15.
- Vail, Burten, actor. Chicago, April 18.
- Verron, P. H. Ernest, musician. Aged 36 years. Boston, May 14.
- Vivian, Gussie, actress. New York, May 9.
- Walker, Aida Overton, dancer. New York, October 11.
- Walsh, John, actor. Aged 60 years. New Britain, Conn., July 2.
- Walters, George D., agent and circus performer. Aged 48 years. Fairhaven, N.J., January 5.
- Walters, Bert, actor. Minneapolis, November 19.
- Walton, Fred, acrobat. Aged 56 years. Cincinnati, O., November 13.
- Warburg, Albert. Aged 39 years. New York, May 9.
- Warman, Cy., poet. Aged 69 years. Chicago, April 7.
- Warner, Jos. E., showman. Aged 82 years. Lansing, Mich., May 21.
- Watts, Andrew, Newbern, N.C., April.
- Wechsler, Benjamin, musician. Aged 50 years. Brooklyn, August 16.
- Weld, Arthur, conductor. Aged 45 years. West Point, October 11.
- Weldon, A. F., composer. Chicago, May 5.
- Wesley, W. A., agent. Grand Rapids, Mich., May 27.
- West, Edward, comedian. Westbrook, Conn., June 16.
- Weston, Edward (Adolph Weiss), actor. September 15.
- Whelan, M. E. (Mike). Aged 47 years. Atlanta, Ga., October 26.
- Whittaker, H. B., manager. Mt. Clemens, September 27.
- Wigley, Henry, agent. New York, March 25.
- Williams, Andrew, old-time minstrel. Aged 75 years. Philadelphia, December 20, 1913.
- Williams, Frank B., actor. Palmyra, New York, June 21.
- Wilson, Fred. Seattle, Wash., May 6.
- Wilson, Harry, actor. Aged 79 years. Vine-land, New York, August 2.
- Wiltshire, Mabel, actress. Aged 20 years. September 30.
- Winter, Joseph, actor. Boonville, New York, October 23.
- Wise, Solomon. Aged 41 years. Chicago, March 31.
- Wood, Colonel Willis. Aged 68 years. Kansas City, August 31.
- Woods, James T., agent. Aged 48 years. Rochester, New York.
- Wyckoff, F. C., comedian. Aged 41 years. New York, February.
- Young, Billie, minstrel. Lexington, Ky., January 28.
- Young, Roy, musician. New Castle, Pa., October 23.
- Zepp, Frank, circus performer. Walkerton, Ind., October 10.

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Attorney-General....	Vitagraph Co.	November 19	Trade exhibitions of films and licenses
Benet	Finch	September 29	Breach of contract
Boothroy	Hulton	November 13	Libel in pictures
Cameron	Edwards	November 14	An unreasonable contract
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Chanti	Moss Empires	February 12	A question of stage space
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Name.	Date.	Nature of Case.
Craig	June 22	Obtaining money under false pretences
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LEGAL CASES OF THE YEAR.

JANUARY.

GORE OUSELEY V. WOOD.—"THE CINGALEE" IN THE ISLE OF WIGHT.

At the Isle of Wight County Court at Ryde before His Honour Judge Gye and a jury, the case of Gore Ouseley v. H. Terry Wood was concluded.

Plaintiff claimed £27 11s. 4d., being the balance due under an agreement whereby he was to receive 70 per cent. of the takings for three performances and a *matinée* of *The Cingalee* at the Ryde the preceding September, and in any case to be paid £70. The takings amounted to £62 15s. 9d., and of this sum defendant paid out £42 8s. 8d., or 70 per cent., to Mr. Rosslyn Stewart, a London moneylender, to whom the plaintiff had given a charge. Against the balance defendant counterclaimed £30 as damages for alleged breach of contract through the plaintiff not supplying the printing matter twelve clear days before the performance, as stipulated by the agreement.

The jury found in favour of the plaintiff for the full amount of his claim, and that the defendant had suffered loss to the extent of £12 10s.

Mr. Wallington submitted that there was no evidence on which the jury could find that the defendant had suffered damage, but His Honour disagreed, and gave judgment in accordance with the finding of the jury, with costs to both sides.

LIPMAN V. BENN AND DOOLEY—"WHAT A DAY!" AT CANTERBURY.

At the Canterbury County Court, Mr. S. Lipman the proprietor of the Canterbury Royal, claimed £50 damages for breaches of contract and duty, the defendants being Messrs. Willie Benn and Sidney Dooley, theatrical managers, of Brixton. There was a counter-claim for £5 16s. 3d.

For the plaintiff it was stated that the piece, *What a Day!* was not a musical comedy sketch at all, as stipulated in one part of the contract, and there was only one song in it and that was afterwards cut out. Instead of the provision of twenty-five artists there were only twelve, and the pictorial printing was not sent. On the Friday evening Mr. Lipman went to London to take part in the *Fast of the Atonement*, and Messrs. Dooley and Benn, on the Saturday, asked Mr. Newman to allow them to go to the box-office and take the receipts as the audience passed in with which to pay the artists. Newman communicated Mr. Lipman, who refused to allow this course to be taken. The defendants, when the second performance was about to begin, took possession of the theatre: they went to the box-office and the ticket offices of the gallery and other parts of the theatre and collected the moneys. Further, Mr. Benn went to the steps of the theatre and into the street along the queue and shouted:—

"Ladies and Gentlemen,—The show will not come off. We have not received our money,

the artists have not been paid, and the show will not commence until the chief of the police arrives."

His Honour said that he thought Benn made the announcement out of malice and spite, because he knew it must seriously injure Lipman in his credit. Benn called out to the crowd, and seventy or eighty left, according to the policeman, and there seemed no reason to doubt that. As regards the contract, he believed the defendants were not entitled to their money until they had fulfilled its provisions and played through the Saturday night.

The jury awarded Mr. Lipman £5 damages, and allowed the counter-claim for £5 16s. 3d.

His Honour directed each party to pay its own costs.

GREET V. FARADAY.—OMISSIONS ON POSTERS.

In the Chancery Court, Mr. Justice Warrington granted an injunction to the Lyric Theatre (London), Limited, against Mr. Philip Michael Faraday, in connection with certain advertisements relating to the theatre.

Mr. H. Terrell, K.C., for the plaintiff company, asked for an injunction to restrain Mr. Faraday from issuing any advertisement or announcement in connection with the performances under his direction at the Lyric Theatre in Shaftesbury Avenue in which there was no announcement in prominent setting and capital type of the name of William Greet as the lessee and manager of the theatre. They were the lessees for a long period of the Lyric Theatre, and on November 20, 1911, they granted a lease to the defendant. The lease contained a number of covenants by the defendant. One of those related to the announcements of the performances. Mr. Faraday complied with that covenant except as regards expensive advertisements in certain newspapers, to which exception the plaintiffs agreed. The defendant ceased quite recently, however, to put the words "William Greet, sole lessee and manager," in his posters.

Mr. Mathew, K.C., who represented the defendant, said the latter was prepared to give an undertaking in terms of the motion until judgment in the action or further order, the undertaking not to apply to the excepted newspaper announcements.

An order was made accordingly, the costs to be costs in the action.

PETERMAN PRODUCTIONS, LIMITED, V. HALVE.—BREACH OF CONTRACT.

Before Deputy Judge Lush, in the Westminster County Court, Peterman Productions, Limited, claimed £30 damages from Mr. Thomas Halve, proprietor of the Palace, Plymouth, for alleged breach of contract.

Mr. E. F. Lever was counsel for the plaintiffs, and Mr. R. Storrey Deans represented the defendant.

In July, 1913, an agreement was entered into with Mr. Will Collins of the Palace, Plymouth, by which a band run by Peterman's Productions should appear there for a week, at a charge of £125 net. In the contract it was mentioned that there would be twenty-five performers, and bill matter was forwarded in the usual way. The manager at the theatre was instructed to get together a number of the budding musical geniuses of Plymouth to take part in the performance, part of which consisted of a sort of shadow pantomime. From London there travelled seventeen instrumentalists, a conductor of the band, and also a lady who took part in the performance. Of the Plymouth contingent of youths engaged ten were properly rehearsed, and towards the end of the week the plaintiff received an intimation that 2½ per cent. would be deducted towards office expenses. This was objected to by the plaintiffs on the ground that the contract stipulated £125 per week net. Then the manager of the theatre said: "If I am not going to get my 2½ per cent., I shall deduct £5 per performer between seventeen and twenty-five." And the result of this was that Mr. Peterman received only £95 instead of £125, and there was some difficulty in getting the members of the company back to London.

Counsel added that the plaintiffs, on taking action, were met by a counterclaim in which the defendant complained that plaintiffs agreed to present a band of twenty-five and only sent nineteen performers, and that the bill matter was not satisfactory.

His Honour said he thought the performance was not in accordance with contract, but it was tendered to the defendant's management and accepted. Under those circumstances he did not see how there could be a counterclaim.

His Honour then gave judgment for plaintiff on the claim for £30, with costs, and for the plaintiff on the counter-claim, with costs.

NEWLING V. BRIGHOUSE EMPIRE.— BREACH OF CONTRACT.

At the Leeds County Court, Arthur William Newling, professionally known as

22 Mysterious Mysticus, sued the Brighouse Empire Company, Limited, in respect of breach of contract, claiming £50 as damages.

Mr. Arthur Willey, for the plaintiff, said the plaintiff was engaged to give three acts at the Brighouse Empire for the week commencing December 15. The terms were a third of the gross takings, with a guarantee of £20. The manager of the theatre, Mr. Sykes, notified the plaintiff that the engagement was cancelled because he could not agree to the amount of the guarantee, alleging also that the agreement signed by the parties was inoperative. Mr. Willey suggested that the manager's action in refusing to allow the plaintiff to perform was due to his having booked other artists for the same week.

His Honour found for the plaintiff, and assessed the damages at £27 10s., with costs.

LONDON THEATRE OF VARIETIES V. EVANS.—KINEMATOGRAPH REPRODUCTIONS OF ACTS AND BREACH OF CONTRACT.

In the King's Bench Division, before Mr. Justice Bailhache, the London Theatre of Varieties, Limited, sued Mr. Will Evans, alleging breach of contract, and asking for an injunction to restrain him from giving any colourable imitation, representation, or version of his performances at the places of entertainment other than the halls controlled by the plaintiff company.

Mr. Schiller, K.C., and Mr. Hastings appeared for the plaintiffs, and Mr. Sankey, K.C., and Mr. McCardie for the defendant.

Mr. Schiller explained that the defendant gave a number of sketches, including *Harnessing a Horse* and *Whitewashing a Ceiling*, and their success depended in the main on the defendant's facial expressions and patter. The plaintiffs entered into a contract to secure the exclusive right to Mr. Evans' performances and sketches during certain periods over a series of years. The defendant received £80 per week, and it was stipulated in the agreement that he should not give or permit to be given any colourable imitation, representation, or version of his performances at any theatre, music hall, or other place of entertainment within a certain radius and period, and the breach alleged was that he had enacted his performances for the purpose of cinematograph films and had spoken the patter incidental to the performances into a gramophone or some mechanical instrument, and the result was that while the defendant was appearing at one of the plaintiff's halls his performance had been produced at cinematograph theatres in the same locality, and plaintiffs said this was very harmful to them. The legal question was whether the word in the agreement "representation" included a representation on the cinematograph.

Mr. Will Evans, the defendant, in the witness-box, said he had been "filmed" years ago in "The Invasion of 1910," "The Villain of the Piece," "On the Doorstep," "The Jockey," and "You Do Look Well," and the films were exhibited all over London and at music halls. "I have all my life advertised myself for the benefit of my employer," said the defendant, "and it has never been pointed out to me that I should not do picture work."

Mr. Evans added that the cinematograph performances were different from the music-hall sketches in many ways. For example, in *Harnessing a Horse* at the music halls at the beginning he did nothing but stand and "patter" with a coachman, and the laughter was produced by the questions he asked the coachman as to how he should harness a horse. In the second scene he tried to do what the coachman directed. On the cinema the first scene was laid in the country, and he was buying a horse at an auction sale, and driving it down the street. "It is a different thing entirely," said the defendant; "I use a horse in each, it is true."

It is suggested that this is injurious to the music-hall performances?—It is a well-known fact that people have gone to picture palaces who have never been in a music hall, but after seeing the pictures they have gone to the music halls. It is stupid to say that it is damaging to the halls, because if it were it would damage me, and I should not be likely to do anything that would do that.

In cross-examination, the defendant said that what was given on the film was a portion of what was represented on the music-hall stage, with additions.

In the course of subsequent legal argument, Mr. Justice Bailhache said he was not really concerned as to whether these shows did good or bad to the music halls, as the plaintiffs were not asking for damages. If they were they would not be able to prove any damage. "I rather take the view," said his lordship, "that in all probability they are good rather than otherwise, but I shall not express any opinion about it."

Mr. Justice Bailhache delivered judgment on January 26, when he said he was not disposed to restrain the production of the cinematograph films that had already been taken, nor did he think he could do so in the absence of the cinematograph people

Mr. Schiller, K.C. (for the plaintiffs) said they did not press for an injunction, but only for a declaration that the reproductions were in violation of the clause. They merely wanted the agreement to be interpreted.

His lordship, in his judgment, said the case turned on the interpretation of the words "imitation, representation, or version of the performances." It was common ground that defendant had performed for the cinematograph films and had given the cinematograph people the benefit of those films for a money consideration. The question whether these films were beneficial or otherwise to the music halls was not material, as plaintiffs did not ask for substantial damages.

Defendant performed two sketches in particular, one being called *Harnessing a Horse* and the other *Building a Chicken House*. These pieces were alike in this respect, that a great deal of the merit and effectiveness of the performance depended upon the action, facial expression, gestures, etc., of defendant. In addition, however, to those physical outward and visible acts, which could be reproduced by cinematograph films, defendant interlarded his performances with what was known as patter or gag. He gathered from defendant that there was a material difference between the reproduction of *Harnessing a Horse* as compared with the actual performance of the piece in the music halls, and therefore he would pass over that piece. With regard to the sketch *Building a Chicken House*, it was admitted that the reproduction on the cinematograph film was an exact reproduction, with the exception of the patter or gag. It was contended for defendant that the particular clause in the contract was aimed not at cinematograph performances, but at what were No. 2 companies, and that it was not possible to have on the cinematograph a representation of a performance part of which consisted of patter or gag.

It would be easy to put forward a case where the reproduction of a film could not be said to be a representation of the performance of the artist. For instance, in the case of an operatic singer where there was a certain amount of acting, the acting could be faithfully reproduced on the film, but it would be impossible to reproduce the chief part of the performance—the song. He thought it was not necessary for the whole of the performance to be reproduced. One had to consider what was the nature of the performance, what was its substantial attractiveness and merit—was it facial expression, the ridiculous situations that arose and were produced, or was it the speaking or the patter? If it was the latter the reproduction could not be a representation of the performance.

"I find on the facts proved before me," said his lordship, "that the substantial merit and attractiveness of Mr. Evans' performance consists in the facial expression, gestures, and the *mise-en-scène*, all of which can be faithfully reproduced by the cinematograph." He was not laying down any general principle of law that cinematograph reproductions were always "colourable imitations, representations, or versions" of the performance, but he had come to the conclusion that in this particular instance the cinematograph reproduction of Mr. Evans' sketch, *Building a Chicken House*, was a colourable representation of his performance on the music-hall stage. It came within the vital clause and was in that respect a breach of it. He made a declaration to that effect, and there would be nominal damages of 1s. and judgment for the plaintiffs, with costs.

Mr. Schiller said he took it the declaration would be in general terms that the sketches reproduced on the cinema were within the terms

of the vital clause, leaving each case to be dealt with when it arose.

Mr. Justice Bailhache: It will apply to sketches of the description of *Building a Chicken House*—not limited to that sketch, but to sketches of that class.

[For report of appeal see November 26.]

ELSIE FAY AND COMPANY V. BROADHEAD AND SON.—ACTION FOR BREACH OF CONTRACT.

At the Westminster County Court, before Judge Woodfall, Elsie Fay and company claimed from William Henry Broadhead and Son £35 for alleged breach of contract.

Mr. L. Tyfield, counsel for plaintiffs, said Messrs. Broadhead were the owners of a number of music halls in the neighbourhood of Manchester and Liverpool, and on June 14 last the plaintiffs entered into a contract with them to present their American vocal and dancing act, as it was called, for one week each at four different halls. The salary arranged was £35 a week. On October 26 the plaintiffs gave their entertainment at the Hippodrome, Manchester; on a later week at the Pavilion, Liverpool, and then at Preston and Queen's Park, Manchester. The act consisted of a performance given by Miss Fay, her partner, Mr. Miller and a third artist. It consisted of a song "Honeymoon in Dixie," of which one verse was sung by all three, and then during the singing of a second verse Miss Fay slipped off the stage and returning sang the song "Syncopated Boogie Boo." This was the principal and most attractive item in the act. The company went through an eccentric song and dance, and the turn wound up with the singing of "Once in a while." The present action arose out of the engagement at Queen's Park, Manchester, which was to have opened on November 24. The plaintiffs went there on that date and presented themselves at the Hippodrome at one o'clock, or an hour before the stipulated time for rehearsal. When two o'clock came they were told that Mr. Percy Henri, with his company, would be rehearsed first in their revue, but after waiting some time the plaintiffs commenced the rehearsal of their turn and went through the song "Honeymoon in Dixie." When, however, they were about to give "Syncopated Boogie Boo," the musical conductor said they would not be allowed to rehearse it as the same thing had already been rehearsed by Mr. Percy Henri. Mr. Miller protested, but was told that the song "Syncopated Boogie Boo" could not be given by order of the management. The plaintiffs were asked to substitute another act, but they did not possess one, their entertainment being one of its own and complete in itself, and the main item in it being the one which they were prohibited from giving. Under these circumstances the plaintiffs sued for a week's salary arising from a breach of their contract with the defendants.

His Honour, in giving judgment, said the case raised an important point, and one of the greatest interest to the music hall profession. He did not think he had had all the evidence before him that might have been brought forward, and therefore he must deal with the case on such evidence as had been brought to his notice. The plaintiffs had entered into a contract to appear at four different halls owned by the defendants, their act consisting of three songs, the second of which was the main attraction. The plaintiffs had non-exclusive rights to render this song, but, on the other hand the plaintiff's wife had been rehearsed for this song, at the beginning by the composer, and was therefore in a

especially advantageous position in regard to it. At the time fixed for rehearsal the plaintiffs were undoubtedly ready to fulfil their contract, and the fact that they were prevented from rehearsing in the way they were shifted the onus on to the defendants to show why they did not allow the plaintiffs to give their performance. It was easy to understand that the management of a hall would object to one song being given by two different artists or companies in a short performance lasting two and a-half hours. The plaintiffs had no other song or act they could substitute at short notice, and the only arrangement suggested by the management was that the song "Syncopated Boogie Boo" should be omitted altogether. The plaintiffs would not accept that, and it was not difficult to imagine why, because if they had given this mutilated performance it might have greatly injured their reputation and prevented them getting future engagements. At the same time he thought the offer was made by the management in perfect good faith. It had been suggested that Rule 7 of the contract entitled the manager to act as he did, but in his opinion Rule 7 had nothing to do with this case. The rule, he thought, was meant to apply to a song or act that the manager might regard as vulgar or indecent or unsuitable to a particular neighbourhood. The plaintiffs were therefore in this position. They had no other song to sing, and they had no time to find a substitute, it being three o'clock in the afternoon when rehearsal was called. Therefore, there was no fault of their own the plaintiffs were not allowed to perform, and lost a wage and salary of £35. If, as was said to be the case in this case, an artist was not allowed to rehearse a song if it had previously been rehearsed by another artist, and had to forfeit his money if he failed to provide a substitute, this, he thought, ought to be clearly established as a custom so as to comply with the contract. That might be done, but it had not been done in this case, and, having regard to the extreme importance of this action, he wished to guard himself from giving a general decision. He was dealing with this individual case only. A similar one might arise, in which evidence was placed before him as might render such a course an applied term of the contract. But that was not the case here. The conclusion he had come to was that the plaintiffs, having established that they were not allowed to give their performance, the onus of proof was shifted to the defendants to prove that their refusal was a lawful refusal. He held that the defendants had not done that, and he, therefore, gave judgment for the plaintiffs for the amount claimed, with costs.

His Honour intimated that he would give leave to appeal.

CADMAN V. PRYOR AND ANOTHER.— FIRST-NIGHT RECEPTION OF A REVUE.

At Clerkenwell County Court, an action was brought by Edward Cadman, stage manager, Guildford Street, E.C., against Messrs. F. B. Pryor and Henry Adnes, theatrical agents, of High Holborn, for £7 1s. 2d. as the balance of amount due to him.

Mr. White, solicitor for the plaintiff, said his client was employed by defendants to write a revue. The terms were £3 per week during rehearsals and £5 per week during the run of the show. He (Mr. White) understood that the revue was not a success, and at the

end of the first week was taken off. Plaintiff claimed two and a-half weeks' salary at £3 per week, and for one week's salary during which the show ran, and in addition he claimed for certain items purchased during the production of the show. Plaintiff had received £8 10s. on account, leaving the balance sued for of £7 1s. 2d.

Judgment was given for the plaintiff.

REES V. MELVILLE.—ALLEGED INFRINGEMENT OF DRAMATIC RIGHTS.

Before Mr. Justice Warrington in the Chancery Division, Miss Rosemary Rees sued

28 Messrs. Walter and Frederick Melville, alleging infringement of her rights in a play entitled *A Beggar Bride*, also known as *A Desperate Marriage*.

Mr. Younger, K.C., for the plaintiff, said the defendant Walter Melville was the author of *The Beggar Girl's Wedding*, and both defendants, who were brothers, were theatrical managers. The play had been produced at the Lyceum, which was held on lease by a company called the Popular Playhouses, Limited, of which, however, the two Melvilles held all the shares. The plaintiff had written many short stories and short plays, which had been successfully produced. Her most ambitious play was *A Beggar Bride*, subsequently called *A Desperate Marriage*. Plaintiff began the writing of her play in 1905, and read the first act to the defendant Frederick Melville, who apparently encouraged her, for the play was completed in the following year. Mrs. Melville was so struck with its possibilities that she told the plaintiff to submit it to Mr. Melville. This was done, and Mr. Walter Melville submitted it to Mr. Douglas Bruce, whom he apparently consulted in the matter of plays. Mr. Bruce wrote to the defendant: "It is a very well written piece; sharp, clear, concise, and no waste of words."

Proceeding, counsel said Mr. Melville immediately telegraphed to Mr. Bruce on receipt of the letter, stating that the manuscript was by an unknown author, "Will you give £150 for it?" Bruce, who appeared to have no doubts in the matter, replied "Yes." Mr. Melville then bought the play from Miss Rees for £65 on the understanding that he would produce it. Mr. Melville, said counsel, had always said that the play *The Beggar Bride* was quite improperly described in that way. He suggested that the name for *A Desperate Wedding* was an afterthought on the part of the plaintiff to make the play look more like *The Beggar Girl's Wedding*. On the counterfoil of Mr. Melville's cheque book he described the purchase—"August 4, 1908. Rosemary Rees for play *The Beggar Girl's Wedding*."

The play was not then produced by the defendant, and plaintiff bought it back from Mr. Melville, and it was produced as *A Desperate Marriage* at Brighton. Mr. Melville being present at the first performance. The play, counsel proceeded, met with considerable success on a spring and autumn tour in 1908. The plaintiff returned to New Zealand on October 16, 1908, and remained there until 1911. On October 19, 1908, *The Beggar Girl's Wedding* was produced by the defendant as a new and original work at the Elephant and Castle. In August, 1913, the defendants advertised the production of the play with a great flourish of trumpets at the Lyceum. The plaintiff attended the first performance, and was perfectly thunderstruck, said counsel, because she saw presented on the stage her play.

Judgment was given on February 5.

His Lordship, in giving judgment, said the question he had to determine was whether

the defendants had performed the plaintiff's work or any substantial part thereof in public. The question was really a question of fact. He thought there was no dispute about the law. He wished only to point out, as Mr. Justice Sargant pointed out in "*Corelli v. Gray*," that the position of the owner of copyright was not the same as the position of an inventor who had obtained a patent. A patentee had an absolute monopoly of the right to make use of and exercise an invention within certain limits, and if anybody used that invention, though he might have arrived at the result by an independent course of investigation altogether, he was infringing the patent. But in the case of copyright it was not so. It had been admitted over and over again that it was possible for the same result to be arrived at in the case of copyright from independent sources, and in that case the fact that the defendant produced from that independent source something which was like the plaintiff's work would not be an infringement of copyright. He was quite satisfied of the truth of the defendant Mr. Walter Melville's statement that he had not before him at the time he wrote his play, in any material form whatever, the plaintiff's play or any sketch of it. He did not believe that he consciously took the plaintiff's play or any part of it, and he had to decide whether, on the facts, he had taken a substantial part of the play. The two plays, except for one matter, were as different as two plays of that class could well be. His Lordship, having pointed out very material differences in the structure of the plays, passed to what he called the really serious and important part of the plaintiff's case. The plaintiff said not so much that the defendant had performed her play as that he had performed a substantial part of it. What did that come to? The plaintiff's play started off with the idea of a beggar girl marrying a rich young hero. Had the defendant, by taking the story of the marriage of the hero to a beggar girl, which was the fundamental idea of both plays, and performing a play containing that incident, performed a substantial part of the plaintiff's play? His Lordship did not think he had; he thought he had performed his own play. The idea of a beggar girl marrying a rich man was nothing new, and the rest of the incidents surrounding it, and the mode in which it was carried into effect, were most materially different in the plays. In his opinion the defendant had performed his own play, and the materials for it were drawn from his own experience in the profession in which he had been engaged all his life, and from his own powers of invention, sharpened as they must have been by that experience. Though it was quite possible that the fact that he had read and seen performed the plaintiff's play might have been, as he admitted, a part of that experience, it was impossible for his Lordship to come to the conclusion, having read the two plays, that in performing the *Beggar Girl's Wedding* the defendant performed anything but his own play. It was substantially constructed independently of the plaintiff's play. The plaintiff's case must necessarily fail, and the action must be dismissed with costs, subject to this qualification, that the defendants, in their defence, had set up a case that the plaintiff's play was not a subject of copyright. That case had not been opened, and he did not think there was anything in it. Therefore, in ordering the plaintiff to pay the costs, he excepted the costs in so far as they were increased by that allegation, and these must be paid by the defendants by way of set-off.

FEBRUARY.

CHANTI V. MOSS EMPIRES.—A QUESTION OF STAGE SPACE.

The case of *Chanti v. Moss Empires*, in which the plaintiff claimed £60, a week's salary, for alleged breach of contract, came before Judge Woodfall in the Westminster County Court.

Mr. C. Doughty (instructed by Messrs. Judge and Priestley) was counsel for the plaintiff, and Viscount Tiverton represented the defendants.

Mr. Doughty said the plaintiff's performance included an elaborate act in which he introduced in national costume a number of Chinese, Russian, and Spanish dances. To perform these adequately he required a certain amount of stage space. The plaintiff entered into a contract with Moss Cross Empires to appear for a week at the New Cross Empire at a salary of £60. On visiting the hall, however, he complained that there was insufficient room for him to give his act, and the management, in reply, said, "We want all the show or none at all." The plaintiff said that it would be absolutely impossible for him adequately to present his Russian and Toreador dances in the space available, and he was consequently unable to fulfil his engagement.

For the defence, the stage managers at various halls where the plaintiff had appeared were called with a view to prove that his performance had been given successfully with less stage space than was available at the New Cross Empire. The witnesses came from Croydon, Woking, and Bournemouth, and other places, and it was stated that the plaintiff had given his full act with a stage space of 21 ft. 3 ins.

His Honour, in giving judgment, said he must put aside the assertions that the plaintiff said he must have so much room and the defendants said he could have no more. Neither could he believe that the plaintiff said he would give the performance at New Cross without the Russian dance. That would be like presenting *Hamlet* without the Prince of Denmark. He must also exclude from his mind the statements as to the plaintiff having disputes with managers. One could not help having a good deal of sympathy with the artist who was receiving a salary of £60 a week, for it might naturally be thought that under these circumstances no man without good ground, or out of mere caprice, would throw up his engagement. That was greatly in favour of the plaintiff. But, on the other hand, what was a remarkable thing was the plaintiff had not explained to the court exactly what space he considered sufficient for his performance. He had said he could go through it comfortably in 28 ft. of space, but that was all he said. The defendants, however, had brought forward a number of experienced theatrical witnesses who swore that the plaintiff had successfully presented his act in a stage space of 21 ft. and less, and it was impossible to believe that those witnesses had committed deliberate perjury. It was perfectly clear from this evidence that the plaintiff had given his performance in a less stage space than 21 ft. 3 ins., the space sworn to as being that available at the New Cross Empire. The plaintiff put forward the plea that it was unsafe and dangerous to life for him to perform within a limited space. If that were so then he should have a stipulation to that effect in his contract. He (the judge) did not consider that the plaintiff had made out his case that insufficient space was provided for him at the New Cross

Empire, and under these circumstances there must be judgment for the defendants, with costs.

ADMISSION TICKET LOTTERY.

At Greenwich Police Court, Mr. John Edward Charles Stubbs, of Stockwell Street.

13 Greenwich, was summoned for allowing a lottery to be exercised on the premises of the Greenwich Hippodrome, adjoining his licensed house.

Mr. Barker prosecuted for the police, and Mr. Lilley was counsel for the defence.

Mr. Barker said the prosecution was under an Act of 1802. He did not allege a heinous offence, but undoubtedly there had been a lottery. The defendant had issued handbills stating that everyone paying for admission to the Hippodrome would receive a duplicated numbered ticket, one half of which had to be placed in a box at the theatre and the other half retained. On a day arranged the box was opened on the stage, and a boy from the audience selected tickets from the box, and the holders of the duplicates received prizes. The defendant was cautioned in November with regard to another competition which was also a lottery. There had been no draws since, but the defendant had put a brass-headed nail on a chair, the flat end upwards—(laughter)—and the person in the audience who occupied that chair received a prize of half-a-crown.

Mr. Symons said he regarded, and, what was more important, the Legislature regarded, this as a very serious offence. People were encouraged to gamble and to risk what they could not afford. A gamble for small stakes was, he thought, much more serious than what he might describe as the honest lottery, where a person was told to chance half-a-crown and see what he would get. People entered for this lottery with a vague idea that they would gain these handsome and valuable prizes. The Act provided that a person convicted should be deemed a rogue and a vagabond and liable to be fined £500. He was not going to send the defendant out into the wilderness as a scapegoat, away from his Hippodrome and his "Rose and Crown," and the amenities and comforts associated therewith. (Laughter.) As the defendant had promised that he would not conduct a lottery of any kind again, he would bind him over under the Probation Act to come up for judgment if called upon within twelve months. He must pay five guineas costs.

MR. STOLL AND MUSICIANS.—CHISWICK EMPIRE CONTRACTS.

At Brentford, County Court, before Judge Scully, an action was brought by the **20** Chiswick Theatre of Varieties against ten defendants (musicians), damages being claimed for breach of contract.

One case, that of Henry Stephen Ades, of Cranbrooke Road, Chiswick, was dealt with first as a test.

Mr. Francis Thomas, K.C., for the plaintiffs, reminded the court that for some years there had been trouble in the music-hall world, and that in the latter part of the preceding year the musicians put forward a claim for higher wages. There was a strike at the Middlesex music hall, which was under the control of Mr. Oswald Stoll. On December 19, 1913, Mr. Stoll heard a rumour that the men at the Chiswick Empire feared they would be punished for what the Middlesex men had done, and he offered them a continuous eighteen months' engagement. They accepted, and the contract was signed.

The contract which the men signed contained a clause which stated: "In the event of a musician coming out on strike or leaving his employment in breach of Clause 3, the musician agrees to pay to the management as liquidated damages the sum of £25." On January 5, just before the performance was about to commence, the men refused to play and left the theatre. Some of them said they must stick to the union, and it would see them through. A scrap orchestra was got together, and the entertainment went on. Several of the audience demanded their money back, and it was returned. The strikers began picketing and parading before the theatre, asking people not to patronise it. The strike was still going on, and the management had to pay higher wages to the musicians substituted for those who left.

Mr. Schloesser, defending, said his case was that the sum claimed was not liquidated damages, but a penalty, and also that there was no dispute at Chiswick Empire within the meaning of the contract. There was a general dispute between the Amalgamated Musicians' Union and Mr. Stoll, the manager of several music halls, but there was no disagreement with Mr. Stoll as managing director of the Chiswick Empire which was susceptible of reference to arbitration. He submitted that the men, after signing the agreement, discovered that it purported to do something other than they thought it was going to do.

The judge, in giving his decision, said the agreement did not reflect much credit upon the plaintiffs who had drawn it up. He had had occasion to read a good many cases relating to theatrical disputes, and he had always been struck with the extraordinary looseness of the agreements. This document was so drawn up that it was very difficult to understand what exactly it meant. There was a dispute in progress on the question of non-union labour, but on January 5 it had not spread to the Chiswick Empire, and therefore there was no dispute between the musicians there and Mr. Stoll as manager of the Chiswick hall. In fact, the non-union labour dispute never did arise at the Chiswick Empire at all. He also came to the conclusion that the £25 must be treated as a penalty, and therefore could not be enforced only in so far as actual damage was proved. Plaintiff was thrown back on his common law remedy of claiming damages from the men for leaving employment without notice.

Damages were awarded of £33 2s. 7d., and £10 general damages, to be divided among the men.

ALLEGED INDECENT PERFORMANCES.—LICENSEES SUMMONED IN BIRMINGHAM.

Two cases under the new regulations of the Birmingham Licensing Justices were

25 heard at the Victoria Courts, when Mr. William Horncastle Hebden, manager of the Gaiety, was summoned for unlawfully allowing the premises to be used for certain indecent and improper things. Mr. J. E. Hill appeared to prosecute, and Mr. Lyon Clark represented the defendant.

At the last annual Licensing Sessions, said Mr. Hill, the justices made certain new rules and regulations for the conduct of theatres and music halls. One of the rules was that the licensees should maintain and keep order during the hours of public performance, and nothing should be done, acted, recited, sung, or exhibited which was licentious, indecent, profane, or improper, or likely to produce a breach of the peace. The police had been particularly vigilant since those rules were

passed in seeing that nothing was being done or acted in those houses which might offend the proprietors. On February 16 Police-sergeant Daniels visited the Gaiety, and among other things listened to a performance by Lloyd and Barwick, comic artists. Certain of the patter was distinctly improper, to put it mildly. The lines were particularly ribald. Mr. Hill quoted the words used by the artists mentioned, and declared they were distinctly improper. He did not desire to be prudish, but submitted a line should be drawn at such observations as he had quoted.

In the witness-box Police-sergeant Daniels supported Mr. Hill's opening statement, and said he went to the first performance at the Gaiety and saw the turn presented by Lloyd and Barwick. There were two songs and a dialogue between, lasting about a quarter of an hour, and it was during the dialogue that the offensive patter was spoken. Witness said that on the Tuesday night practically the same words were used by the artists.

Replying to Mr. Clark, witness said he did not report the matter to the manager.

Mr. Clark, addressing the Bench, stated the defendant admitted that the performance was objectionable, and should not have taken place. Immediately the two artists made use of the words complained of the manager stepped on the stage and said the patter would not be allowed, and his (Mr. Clark's) instructions were that it must not occur again. He submitted that an offence in the terms of the summons had not been committed. To have allowed the offence pre-supposed that the defendant had knowledge of the words. In all contracts which Mr. Kennedy had with the performers there was a regulation which forbade artists to make use of anything that was objectionable. On a notice fixed up at the side of the stage for the benefit of the artists it was printed: "The slightest acts of indecency in saying or gesture will entail instant dismissal." Mr. Hebden had been manager of houses of entertainment for twenty years, and this was the first time any complaint had been made against him. There was no rehearsal of the turns except a band rehearsal, and the artists put in what was called gag. The manager had no idea what the gag was going to consist of.

Evidence was given by the defendant, who said that he told the artists that if the objectionable matter were repeated they would be dismissed. He had no knowledge of the presence of a police officer. He gave an undertaking that no artist in future would be permitted to appear on the stage without having sent previously to the manager a copy of the words of songs and patter or dialogue intended to be sung or said during any part of the performance.

The Chairman (Mr. J. Phillips): We have decided to convict, and the penalty will be £5 and costs.

"WHEN PARIS SLEEPS."

Mr. Thomas Morton Powell, licensee of the Bordasley Palace, also appeared in answer to a summons for unlawfully allowing the premises to be used for certain indecent and improper things.

The alleged offence was in respect of *When Paris Sleeps*, and Mr. Hill, who prosecuted on behalf of the police, mentioned there was nothing in the piece which he should describe as garbage, but the whole tendency of the play, he alleged, was somewhat suggestive.

Inspector Wright said he visited the theatre on Monday, February 16, and he saw *When Paris Sleeps*. The witness could not write shorthand, but he had made extracts from the piece.

Mr. Hill: What sort of a play is it?

Witness: I call it, all the way through, a most suggestive play both in action and words.

Mr. Willison, who represented the defendant, remarked that the play had been passed by the Lord Chamberlain.

The witness then proceeded to give impressions of the play, quoted passages, and described the acting, which he considered very suggestive. When he spoke to the defendant the latter appeared to be very much put about. He said everything of a suggestive character, in word or action, should be cut out at once.

Mr. Willison said that *When Paris Sleeps* was a most successful play. He had read the manuscript, and he could not conceive how anybody could make the play out to be a suggestive and indecent one.

There were summonses in respect of two occasions against Mr. Powell, but they were both withdrawn, the chairman remarking: "At the same time it is a very undesirable play."

EDELSTEN v. HART.—IMPORTANT COMMISSION CASE.—JOINT AND SEPARATE CONTRACTS.

Judge Bray, at the Bloomsbury County Court, was called upon to decide the point

26 whether after the recession of a joint contract between two artists and a music-hall the artists are liable for agents' commission when the music hall principals give the artists separate contracts. The case occupied his Honour on two days, and had been remitted from the High Court. The plaintiff was Mr. Ernest Edelsten, of 418, Strand, and he sought to recover from Mr. Charles Hart, a music hall artist, of Southampton Row, the sum of £94 10s., commission alleged to be due.

Lord Tiverton appeared for plaintiff, and Mr. Doughty and Mr. Monier Williams for the defendant.

In opening the case, Lord Tiverton said that Mr. Hart, with Mr. Johnson, came over from America and appeared under the name of Hart and Johnson. The plaintiff got them an engagement at the London Opera House, with a contract dated March 5. It was for a period of six weeks and such further number of weeks desired during the run of the revue, at a salary of £65 a week. There was to be a commission of 10 per cent. on the salary and on any prolongation of the engagement. After the first six weeks the two gentlemen came across an idea which did a considerable amount of credit to their ingenuity. In order to get out of paying commission on their contract at the London Opera House they went to the management and said, "Will you kindly cancel the contract you have given us jointly, and give us a separate contract each? We will divide the salary." Hart got £45 and Johnson £20. When the London Opera House was not so strong, Hart was approached, among others, to take half his salary, and the plaintiff consented to accept half the usual commission. In three weeks one defendant did not play, so the plaintiff's claim would now be reduced to £81.

Mr. Doughty said that the defendant could not be sued on a joint contract.

It was agreed to go on with the case and to reserve the point.

The plaintiff gave evidence, and spoke as to the contract. Certain information had come to him as to the contract, and he saw Mr. Hart. It was to the effect that he had a further contract.

Lord Tiverton: That was a second contract? It is a prolonged contract. He saw the defendant, and was told by him that he was getting £10 a week more for himself. The management was paying £75—£45 for himself and £80 to Johnson. Johnson had paid plaintiff.

During that period did he ever repudiate the idea that he owed you money?—No. He called on me regularly, and he even asked me to take 5 per cent. when the artists took half-salary. Johnson paid 10 per cent. on his £80. When the salary was reduced to half plaintiff agreed to reduce the commission to 5 per cent. providing he paid regularly, which he did.

Judge Bray said he accepted the evidence given by the plaintiff. The engagement was for six weeks and for such longer period as the management desired. That engagement was to be fulfilled, and if it was not to be fulfilled was chiefly on the part of the defendant. The two artists differed, and the management were approached for separate contracts, which they were perfectly willing to give. Moreover, they gave Hart a larger sum because he was willing to bind himself down for a further period. The plaintiff saw the defendant, and, accepting his evidence, he said that he must pay the commission, but it was not necessary for him to say that, because the defendant anticipated it by saying that he thought he would be able to get out of paying it. To his mind the contract was binding, and there would be judgment for the plaintiff for the amended amount of £81.

MARCH.

ROY v. BAINES AND ANOTHER—CLAIM FOR SALARY.

In the Wigan County Court, before his Honour Judge Spencer Hogg, Miss Mona Roy, whose real name was stated to be Miss Eustace Pearl Outtrin, of 49, Barry Road, East Dulwich, London, S.E., put in a claim for wages in lieu of notice, and also other sums, against Miss Florence Baines and Mr. Albert C. Beattie, proprietors of *Miss Lancashire, Limited*, and which was appearing at the Wigan Hippodrome during the second week in February last, when the plaintiff, who was taking the part of Eva Lancashire, was dismissed.

The original claim was for £30, made up as follows:—One week's salary, £3; two weeks' salary in lieu of notice, £6; expenses incurred by broken contract, £8; and loss of work and damage to reputation as an artist, £13. This claim, however, was amended to:—One week's salary, £3; two weeks' salary in lieu of notice, £6; fare to London, 16s. 2d.; dresses, etc., for the part, £3 18s. 6d.—total, £13 14s. 8d. From this was deducted £2 received in advance, thus making a net claim of £11 14s. 8d.

In the course of his summing up, his Honour mentioned that it had not been alleged by the defendants that plaintiff had broken any of the rules and regulations of her contract with them. An artist signing a contract really gave a warranty that he or she was reasonably competent to do what was required. The plaintiff's statement was that she was reasonably competent, but that owing to circumstances which occurred on Monday, February 9, she was unable to do as well as she could have done, and was in fact reasonably competent in that case. The rest of the company were word perfect when she began to rehearse on the Wednesday, continuing each day up to Sunday, when she had an hour with Miss Baines. Miss

Baines had been taken ill, and reading between the lines one saw that it was desired in her interests that she should have as little to do as possible, and it might be for that reason that she did not appear at any of the rehearsals during the week prior to the first show. It had been frankly admitted by one of the defendants that Miss Baines was rather irresponsible, that was to say, that she broke in on lines, but not in the case of a new artist. If she had been out of the cast for some time he thought she was more irresponsible than the defendant allowed her to have been under ordinary circumstances. There was a certain amount of nervousness, and Miss Roy found difficulties. His Honour found that plaintiff had filled the requirements, and that she was reasonably competent. He would not allow her railway fare back to London, but thought justice would be met by giving her judgment for ten guineas and costs.

CHANTREY v. LONDON THEATRE OF VARIETIES.

The Court of Appeal heard the appeal of the London Theatre of Varieties, Limited,

4 from a judgement of Mr. Justice Phillimore in favour of Mr. Chantrey.—Mr. Tindal Atkinson said the action was to obtain £800, said to be due from the company to the plaintiff as the trustee of the marriage settlement of Mr. Walter Gibbons. Mr. Gibbons sold his interest in a number of music halls to the defendant company and became managing director. The company later had difficulties. It had unsecured creditors for about £160,000. All those intimately connected with the company agreed to postpone their claims until 1916, and that arrangement not only included Mr. Gibbons' claim for fees, but the much larger claim he had against the company. Creditors to the amount of £60,000 demanded immediate payment, but the remainder agreed to be paid by instalments, and security was given them by the issue of debentures amounting to £200,000, to rank in front of all other debentures of the company. A sum of £60,000 was raised by loan from a Nottingham bank on a deposit of debentures and a personal guarantee from some of the directors. In June, 1911, Mr. Gibbons raised the question of his fees, and it was arranged that the claim should stand over, providing that the other directors' fees stood over as well. Eventually the plaintiff, as the trustee of Mr. Gibbons' marriage settlement, obtained an assignment of that gentleman's claim for fees, and commenced proceedings, claiming £1,500. The whole point of the appeal was the meaning of the words "until the company is in a position to pay." He (counsel) contended that the company at the issue of the writ was in no better position than it was in June, 1911, and therefore the learned judge was wrong in deciding in the plaintiff's favour.—Mr. Sankey, K.C., said at the present moment the company owed the plaintiff nothing, and the only question remaining was the important one of costs. The hearing was adjourned till March 5, when the Lord Chief Justice said that he thought that Mr. Gibbons, who had made great sacrifices for the company, meant that he should be paid when it had made a profit. Seeing that dividends had been paid to preference shareholders, and there had been a net profit of £6,445 in 1912, his Lordship thought the decision of Mr. Justice Phillimore was a correct one, and the appeal should be dismissed, without costs. Lord Justice Kennedy and Lord Justice Swinfen Eady agreed. [For the report of the original case, see "Stage Year Book," 1914, page 289.]

GINNETT v. SOMERALD.—ACTION FOR BREACH OF CONTRACT.

At the Westminster County Court, Mr. Claude Ginnett sued Messrs. Somerald and Co., proprietors of the Kidderminster Opera House, for £34, being the balance of an account alleged to be due under a contract. There was a counterclaim for £50 damages for breach of contract.

His Honour, in giving judgment, said he considered it abundantly clear that the plaintiff had broken clauses of the agreement. He had admitted that fact in evidence. It was all very well to minimise such breaches and to say that they did not result in damage, but while he was inclined to agree to some extent with this contention he must hold that there had been breaches of the agreement both in regard to bill matter supplied and to double variety numbers. Under those circumstances there would be judgment for the defendants on the claim with costs.

Counsel for the defendants intimated that the counterclaim would be withdrawn.

DENVILLE v. JACOB AND OTHERS—"THE MIRACLE" FILMS AND THE PLAY—LIBEL IN AN ADVERTISEMENT.

At the Glamorgan Assizes, at Cardiff, before Mr. Justice Avory and a special jury, the case was heard of Denville v. the *South Wales Argus*, Limited and others. It was an action brought by Mr. Alfred Denville, an actor, to recover damages for alleged libel, arising out of an advertisement, inserted by Mr. Jacob, in the *South Wales Argus* of May 8, 1913. The plaintiff produced during the week ending May 10, at the Lyceum Theatre, Newport, a play entitled *The Miracle*, and the defendant was producing during the following week a cinematograph production of a spectacular performance, known as *The Miracle*, which had had a long run at Olympia, London. The material part of the advertisement complained of was as follows:

"This production is an exact fac-simile of the original spectacle shown at Olympia, London, and the Royal Covent Garden, London. It must not be confounded with the insignificant drama bearing the same title, but having a very slight resemblance to the original, except in name."

The Judge, in his summing up, said in his opinion there were only two questions which needed their determination. The first was, Is this advertisement in the newspaper of Thursday, May 8, a libel upon the plaintiff? The second, if it is a libel what damages is he entitled to? In that case no question had been raised about the truth of the matter complained of in the advertisement. The jury were probably aware that no man could recover damages for what was called a libel if what was said was proved to be true. No such suggestion had been made in that case. The further question which had been discussed was whether this advertisement could be described as fair comment on a matter of public interest. At the request of learned counsel he (the Judge) was asked to answer that question, so as to avoid any other jury having to decide it. He would say that in his opinion it could not in any proper sense be described as fair comment upon a matter of public interest. It was not comment at all. It was an advertisement by a man who was going to exhibit a kinema show. As a matter of law, he was prepared to rule that this was not a comment upon a matter of public in-

terest. If it was they would have to say whether it was fair comment. The first question was, Was this a libel upon the plaintiff? A libel was anything that was written of a man which was calculated to expose him to ridicule, or personal damage, or calculated to injure him in his trade or profession.

The jury returned a verdict for the plaintiff, and assessed the damages at £150.

In reply to a question raised by the judge in his summing up the Foreman said the jury did not consider the words fair comment.

RALEIGH AND ANOTHER v. KINEMATOGRAPH TRADING CO.—"SEALED ORDERS" AND FILMS.

Before Mr. Justice Eve, in the Chancery Division, Mr. Cecil Raleigh and Mr. Henry Hamilton brought an action to restrain the Kinematograph Trading Company, Limited, from using the title *Sealed Orders* to a film which is not a representation of the play.

Mr. Maugham, K.C., for the plaintiffs, said the defendants, who were dealers in films, had obtained one which was originally called *The Mystery of the X*, and which they intended to call *Sealed Orders*. Under the Copyright Act the authors of the stage play were the exclusive owners of the kinema rights of the play called *Sealed Orders*. Messrs. Raleigh and Hamilton had disposed of the provincial rights of *Sealed Orders* for a considerable period to Mr. Percy Hutchison, who had agreed to pay a substantial sum in royalties. It was a term of that contract that the play should not be put on in any kinema theatres until the contract had expired. The proposed use of the name *Sealed Orders* for the defendants' film had called forth a protest from Mr. Hutchison.

Counsel said he did not suggest that the defendants' film was a copy of *Sealed Orders*, nor did he claim that the film was any infringement of copyright. But the use of the title was practically certain to lead to the general public thinking they were going to witness a representation of *Sealed Orders*. This was not the only name under which the public could be induced to enter the door of a picture theatre.

The case came before the Court again on March 17, when Mr. Maugham, K.C., for the plaintiffs, said his lordship would be relieved of the necessity of further trying the action, inasmuch as the defendants had consented to submit to a perpetual injunction restraining them from using the name or title of *Sealed Orders*. They had also paid a lump sum and costs.

Mr. Clayton, K.C., said the plaintiffs had agreed to the defendants using the words "Orders under seal." He added that his clients were anxious that he should mention that not only was *Sealed Orders* the appropriate description of the film, but the words were actually on the film when it was purchased. They were anxious that that view should be put before the court because otherwise, of course, there might have been some imputation against them. The defendants, he went on, were in a position of some difficulty at the present time. They had entered into contracts by which some 300 houses were to have the film, and these contracts must be performed with regard to many of them on March 23 and the posters relating to them must go out at once. Having regard to the fact that the action might have lasted two or three days, the defendants were bound to come to these terms.

REED v. LONDON THEATRE OF VARIETIES, LTD.—APPEAL BY THE DEFENDANTS FAILS.

In the Court of Appeal, before the Lord Chief Justice, Lord Justice Buckley, and Lord Justice Phillimore, defendants in this suit applied for judgment or a new trial on appeal from a verdict and judgment at a trial before Mr. Justice Coleridge and a special jury.

Mr. M. Shearman, K.C., Mr. Schiller, K.C., and Mr. Ogilvie (instructed by Messrs. Amery, Parkes, and Co.) appeared for appellants; and Mr. Marshall Hall, K.C., and Mr. Rowand Harker (instructed by Messrs. J. G. and B. S. Bernstein) were for respondent.

Mr. Charles F. Reed secured an engagement in January, 1911, as booking manager for the defendant company's halls, except the Palladium. His salary was to be £700, rising to £750, and the agreement was to be for five years, to be terminated by six months' notice. Mr. Walter Gibbons, who entered into the agreement on behalf of the defendant company, left the company in September, 1912, and plaintiff was dismissed. Defendants denied that the contract was entered into with their authority, and said they were justified in dismissing Mr. Reed.

At the trial before Mr. Justice Coleridge and a special jury the latter answered certain questions put by the judge and assessed the damages to plaintiff at £750. Judgment was entered accordingly, and against the defendant company, who now appealed.

In delivering judgment the Lord Chief Justice said the point had been raised that Mr. Gibbons had no authority to make a contract with Mr. Reed for five years, and that therefore the contract on which plaintiff sued was not a contract with defendants. He was unable to find in the agreement appointing Mr. Gibbons managing director any power given him to appoint a person to do that which he had himself agreed to do—namely, to control the booking at the various music halls. Therefore he came to the conclusion that, upon his agreement, Mr. Gibbons had no power to enter into this contract. But the further point had been raised on the appeal that as, under the articles of association, this was a contract which could have been made by the managing director, Mr. Reed was entitled to presume that Mr. Gibbons was acting in pursuance of the power which the directors could have given him, and was therefore justified in treating him as the agent of the company in making the contract.

This was the point which went to the root of the case, for if Mr. Reed did believe that Mr. Gibbons had authority, he was entitled to succeed, although there was, in fact, no such authority. He thought Mr. Reed presumed that Mr. Gibbons had authority, and the appeal must therefore be dismissed.

Lord Justices Buckley and Phillimore concurred.

The appeal was accordingly dismissed, without costs.

GRIFFIN v. MAITLAND.—APPEAL DISMISSED.

The Court of Appeal heard the appeal in the suit in which the plaintiff, Mr. Ernest

25 Griffin, who was understudy to Mr. Matheson Lang when playing *Hamlet* at the Lyceum, alleged that the defendant, Mr. Lauderdale Maitland, had, in an interview published in the *Evening News*, used words which suggested that the plaintiff had played *Hamlet* in an incompetent way.

At the trial the plaintiff was awarded £37

10s. damages, and against this verdict and judgment the defendant now appealed.

The Court dismissed the appeal, with costs, the Lord Chief Justice remarking that the fact that the name of the plaintiff was not mentioned was absolutely immaterial, so long as it was perfectly plain that he was the person meant by the words uttered. The question was whether the statement was about the plaintiff, and the Court held that it was.

[For report of trial see STAGE YEAR BOOK, 1914, p. 308.]

DALLIMORE v. WILLIAMS AND JESSON.—TRADE UNION IMMUNITY.

In the Court of Appeal Lord Sumner, Lord Justice Kennedy, and Mr. Justice Bray delivered judgment in the defendants' appeal in the case of Dallimore v.

Williams and Jesson, against a verdict and judgment at the trial of the action before Mr. Justice Darling and a special jury.

The plaintiff, Mr. Alfred Holmes Dallimore, a bandmaster, and proprietor and conductor of the British ex-Guards' Band, some time ago sued the defendants, who are respectively the general secretary and branch secretary of the Amalgamated Musicians' Union. He claimed damages and an injunction for their inducing certain persons in his employment to break their contract with him, and for a conspiracy to injure him by preventing him from obtaining fit persons to enter his employment.

The case was tried before Mr. Justice Ridley and a special jury, and resulted in a verdict for the plaintiff. The defendants appealed, and were granted a new trial, which took place before Mr. Justice Darling and a special jury, when the plaintiff was again successful, being awarded £350 damages. The defendants again appealed, and asked for judgment or a new trial.

The plaintiff's case was that he had arranged to give a concert at the Alhambra on October 1, 1911, and had engaged fifty-eight performers for the occasion at agreed rates of remuneration, and about forty of these belonged to the defendants' Union. The contention was that the defendants induced some of these men to refuse to play at the agreed rates, although the rates were in excess of those paid by the Union, and they were promised before the performance, and paid afterwards, more money.

The defendants denied the allegations, and in the alternative relied on the Trades Disputes Act, 1906, under which such an action could not lie because there was a trade dispute in existence. The plaintiff denied that there was a *bonâ-fide* dispute, but said that there might have been a sham trade dispute, so that the defendants could plead the Act. The jury found that the defendants induced the bandsmen to break their contracts, that the defendants did not so act in furtherance of a trade dispute, that no trade dispute existed, and they awarded the damages mentioned above.

Lord Sumner, in delivering judgment, said that the chief point for the court to decide was whether or not there was a trade dispute. The plaintiff's own evidence, in his opinion, established the fact that there was in contemplation, or furtherance, a trade dispute. If that were so they would not look at the motives. Then, again, there was the resolution of the committee and the correspondence, all pointing to a dispute.

His lordship went on to say that Mr. Justice Darling, in summing up, said that whatever the views of the jury as to the Act, the Act

had to be obeyed, and then he added a number of observations, pointedly expressed, which were indirectly a criticism of the Act, and substantially a statement to the jury that a person who availed himself of the statutory defence under the Act was setting up a dishonest defence.

These were observations he (Lord Sumner) ventured to call inopportune, and detrimental to the defendants, and, worst of all, irrelevant, and had the case not been decided without going into that matter a very grave subject would have arisen whether, within Order 39, Rule 6, it would not be possible to say that in a case of such considerable conflict of fact those observations would not have failed to produce a substantial wrong or miscarriage. A learned judge, in charging the jury, could never safely indulge in irrelevant observations, because he could never be sure the jury would be sufficiently logical to take no notice of it.

The court then ordered the verdict and judgment of the court below to be set aside, and judgment entered for the defendants with costs.

GRIMSBY PALACE, LTD. v. MERSON.— BREACH OF CONTRACT.

In the King's Bench Division before Mr. Justice Ridley and a special jury, an action was heard in which the Grimsby Palace Theatre Co., Limited, sued William Henry Thompson, better known as "Billy Merson," the well-known music-hall artist, for damages for breach of contract.

Mr. C. Herbert Smith was counsel for the plaintiff company, and Mr. Lewis Thomas, K.C., and Mr. Doughty represented the defendant.

Mr. C. Herbert Smith said the defendant performed at the Grimsby Palace Theatre, for the first time as a single turn on July 27, 1908, and he was a success. The management of the theatre were quite satisfied, and thereupon entered into an arrangement with him to perform on a variety of other dates. Those dates were to extend over a period beginning in February, 1909, and ending in August, 1912, at a salary beginning at £16 a week and ending at £25 a week. The defendant appeared at the Grimsby Theatre in February, 1909, at salary of £16 a week. On the next occasion he received £18 a week. His next performance was in August, 1912, when he was to receive £20 a week. There was a great deal of difficulty with regard to this performance, and the plaintiffs decided to enter into an entirely new contract with him. The defendant had four dates still left unexpired and the arrangements was that he should give them four more dates, when he would receive £30 a week, which would be increased to £35 on the last week. On that footing the defendant agreed to carry out the performances and promised to appear August 1, 1910, November 27, 1911, August 6, 1912, and February 24, 1913. It had only been discovered since these proceedings began that Mr. Merson had entered into a contract with the Variety Theatre Controlling Co., Limited, to give a variety of performances at different theatres under their control, and one of the dates was the week beginning February 12, 1912, at a salary of £70 a week, and he had also entered into a contract to appear at the Brighton Hippodrome on February 24, 1913, at a salary of £80 a week. In addition to that, he had entered into a contract with a pantomime company in Glasgow to take part in the pantomime of 1911-12. The plaintiff company knew nothing about these arrangements and the first intimation they got was in October, 1911,

when the defendant wrote to the plaintiff's company informing them that he was taking part in the pantomime and asking them to postpone his engagement, and offering to give them a date as soon as possible.

Eventually the plaintiffs agreed to postpone the date providing Mr. Merson gave them another date. Mr. Merson then wrote offering them a choice of dates, and suggesting February 12 as the most suitable. Counsel suggested that when he fixed that date he must have known perfectly well he had already bound himself to perform at Brighton. Mr. Merson, of course, knew that if he went to Grimsby on that date he would be liable to action from the Brighton people for breach of contract, and so he wrote a letter saying that the pantomime was going to be continued at Glasgow over the 12th, and offering another date, which he would let them have as soon as he could. Eventually, Mr. Merson played at Grimsby during the week beginning August 5, and after that the plaintiffs never heard another word from him about the dates. They sent a letter containing the contract forms, which the defendant said he never got, and a subsequent letter was sent which he also said he did not receive. The last date on which the defendant was to perform at Grimsby was February 24, 1913. Under the terms of contract an artist was required to send in bill matter fourteen days before the date of the performance. No bill matter having arrived from Mr. Merson, the manager wired to the defendant, who was then in Scotland. The manager got back this telegram: "Must be mistake. I open at Portsmouth on 24th. This date has been booked for two years." The Portsmouth date, added counsel, was booked on May 16, 1911, but so far as Grimsby was concerned defendant had already given the date to them on August 4, 1910.

His Lordship, in summing up, remarked that the case had been rather complicated with dates, and he feared it had been scarcely possible to follow it clearly from beginning to end. There was an ancient maxim, as old as the Romans, that "the more money you get the more money you want," and no doubt the defendant, like others, was subject to that temptation. With regard to the first date in November, 1911, he failed to see that the defendant had made an answer, and he considered the offer of a date in 1913 was unreasonable. There was nothing to distinguish a music-hall artist from anybody else in regard to his work. The rule was that if you made contracts you must keep them.

The jury found for the plaintiffs, and awarded £50 damages in respect to November 27, 1911, and £50 in respect to February 24, 1913—£100 in all.

APRIL.

ARMAND v. MOSS EMPIRES.—ALLEGED BREACH OF CONTRACT.

In the King's Bench Division, before Mr. Justice Bailhache, Mr. Hermann Armand 22 an American variety artist, sought to recover £120, three weeks' salary, from Moss's Empires, upon a contract for performances at three of their theatres.

Mr. Marshall Hall, K.C., appeared for the plaintiff, whilst defendants were represented by Mr. Clavell Salter, K.C.

Mr. Marshall Hall said the plaintiff was proprietor of an act known as a "Myriorama, a City of Yesterday." He brought it to England upon his London agent, Mr. Potts, entering into a contract with Moss's Empires, whereby the myriorama should be produced at the Empire, Birmingham, on July 7: the Empire,

Bradford, July 14; and the Empire Coliseum, Glasgow, July 28, at a salary of £40 a week. Mr. Armand appeared at the Empire, Birmingham, on July 7. He produced his myriorama—a representation of the San Francisco fire—at both houses, but after the first house on July 8 he was informed that he would not be allowed to perform any further under the agreement.

The plaintiff said that after the first house he was told to cut out the closing, and, after the second house, he heard further complaints, when he himself complained about the electric light. The manager tried to explain him down, and kept saying it was "too slow at the closing." He was practically asked to cut the act down to nothing after having played it with success for six years in America. The following night he gave another show at the first house, and was afterwards informed that he was no longer wanted. For six weeks he could not get an engagement because of this.

Mr. Salter resisted the claim because his clients considered the show was misrepresented to them by the plaintiff's agent. That agent was Mr. Edelsten, and Mr. Potts was bound by the representations made by him. Mr. Edelsten secured the contract by misrepresenting the nature of the show, and Moss's Empires submitted that this show was not as represented to them. They relied upon these representations, which included the production of three photographs and certain Press cuttings. The myriorama was shown at the Empire, Birmingham, on July 7, and the people at the first house showed considerable disgust and indignation, and expressed angry comment. The manager was alarmed, and was so anxious about the matter that he wrote at once to the London offices of the firm. It was a childish performance for a first-class theatre. Consequently the manager suggested that Armand should cut it short for the second house, but the results were no better. After the second house he wrote a second letter to the London offices, and on the following day Mr. T. A. Cooke, a member of the booking staff, travelled to Birmingham and witnessed the performance at the first house. He agreed with the view of the manager, and the act was taken off.

The jury found for plaintiff, who was awarded £120, and costs.

FOSTER v. SALISBURY—CLAIM FOR COMMISSION.

Judge Woodfall had before him at the Westminster County Court, a case in which

23 Foster's Variety Agency claimed £11 10s. from Mr. Robert Salisbury, the proprietor of The Quaints, in respect of commission due under two contracts.

Mr. Fenton was counsel for the plaintiffs, and Mr. Lever represented the defendant.

The plaintiffs' case was that in November last they booked the defendant's company The Quaints to appear at the Savoy, Glasgow, at £60 a week, and at the Argyll, Birkenhead, at £55 a week. In the case of the Glasgow engagement the defendant did not send his billing matter to the theatre twenty-one days before the date of the opening, in accordance with the custom, and in consequence the proprietors of the theatre cancelled the engagement. The plaintiffs maintained that this did not affect their commission, and that they were entitled to the usual 10 per cent. on the £60 weekly engagement as stipulated by the contract. With regard to the Birkenhead engagement, The Quaints played at the theatre there at £55 for a week, and the commission on that engagement had not been paid.

Mr. Salisbury, in defence, admitted that the contract with the proprietors of the Savoy, Glasgow, was broken in regard to the billing matter, but said this was owing to the fact that his assistant manager sent the parcel containing the billing matter to New Brighton instead of to Glasgow by mistake. There was also a mistake with regard to Birkenhead. Witness was at Oldham when he received a telegram, signed Foster, offering him a week's engagement at the Argyll. He never imagined, however, that the name Foster meant the London agent, thinking that it was probably the name of the stage manager. As the question of commission did not consequently occur to his mind, he replied agreeing to undertake the engagement for £55 for the week, and it was only when he reached Birkenhead and met Mr. Clarke, the manager of the theatre, that he then learned that the Mr. Foster who had sent him the telegram was the London agent.

His Honour said he sympathised with the defendant to a great extent on account of mistakes and misunderstandings that appeared to have occurred. At the same time there was no question as to the defendant's liability, and there must be judgment for the plaintiffs for the amount claimed, with costs.

MAY.

EVERHART v. LIVESEY AND FRITZ'S AGENCY, LTD.—ACTION FOR BREACH OF CONTRACT.

Before Judge Woodfall, at the Westminster County Court, Mr. Everhart, a musician, claimed £45 from Mr. Livesey, lessee of the Nelson Hippodrome, and Fritz's Agency, Ltd., for alleged breach of contract.

Mr. Doughty (instructed by Messrs. Judge and Priestley) was counsel for the plaintiff; Lord Tiverton appeared for Fritz's Agency, and Mr. Jordan represented the other joint defendant.

Mr. Doughty, in opening the case, said the plaintiff in December of last year was fulfilling an engagement at Chatham. He had previously done business with Fritz's Agency, and he received a telegram from them asking if he was open to fulfil an engagement at the Nelson Hippodrome, commencing on January 5, at £45 per week. Plaintiff replied in the affirmative and a contract form was sent on to him to sign. On December 24 plaintiff received a telegram from Fritz's Agency: "Please forward contract and will then send to Nelson for confirmation." The contract was sent, but later plaintiff received a telegram from the agency informing him that the Nelson management refused to ratify the agreement. It was then too late for Mr. Everhart to fill in the week, and his act being cut out for the period he had expected at Nelson, he lost £45.

Lord Tiverton urged that Fritz's Agency had acted in precisely the same way as they had done for two and a-half years, and they were in no way responsible for the engagement of January 5 not being fulfilled. Neither could it be rightly urged that there had been negligence on the part of Fritz's Agency.

His Honour considered that no case had been made out against Fritz's Agency, and he gave judgment in their favour, with costs. The defendant Livesey, however, he thought, was liable, though not to the extent of the amount claimed. He therefore found for plaintiff against Livesey, assessing the damages at £35, and made an order for Livesey to pay costs and also the costs of the other defendants, Fritz's Agency.

HARRISON v. ROLLS.—QUESTION OF DRESSING-ROOM ACCOMMODATION.

Before Judge Woodfall, in the Westminster County Court, Miss Gwendoline Harrison, 7 an actress, living in Upper Montague Street, W., sued Ernest C. Rolls and Company, Salisbury House, High Street, Bloomsbury, for £6, being the amount of two weeks' pay.

Mr. Cannot was counsel for the plaintiff, and Mr. Osborn, solicitor, represented the defendants.

Mr. Cannot said the action was for damages. The plaintiff was engaged to play the part of the principal lady in *Step this Way*, and joined the company in June at a salary of £3 a week. She toured with the piece at various halls in the provinces, and although absent for a few weeks owing to indisposition there was no complaint raised on that score. At some of the halls visited the dressing-room accommodation was extremely limited, and complaint was made to Mr. Clarke, the stage manager, but the matter was put right. On January 12, 1914, *Step this Way* was billed to appear at the Golder's Green Hippodrome. When Miss Harrison arrived for the first of the two nightly shows she found that the room where she had to dress consisted of a small box, in which three other ladies were already dressing, and that there was a fourth occupant of the room, the dresser. There was one small looking-glass in the room and three chairs. The plaintiff saw Mr. Clarke and explained that she could not dress for the stage under such circumstances. Mr. Clarke said he would see to it, but there was further delay, and Miss Harrison found that she was not ready when the call came for her to go on the stage, and that her understudy had been sent on in her place. Subsequently, when the plaintiff spoke to Mr. Rolls, being then ready to take on her part, she was told that she would not be allowed to go on again, and that she was summarily dismissed. Counsel submitted that it was through no fault of hers that the plaintiff was not ready to take up her part at the first of the two shows, and further that by a recognised rule of the profession she was entitled to two weeks' salary in lieu of notice.

Mr. Rolls, giving evidence for the defence, said as a producer of sketches and revues he always considered that obedience was the keynote of success. In the present case he came to the conclusion that the plaintiff had been guilty of disobedience. The other ladies who dressed in the room apportioned to Miss Harrison quitted it half an hour before the plaintiff was required on the stage, and she therefore, in witness's opinion, had ample time to dress and make-up for the stage. Witness had had no desire to dismiss Miss Harrison, but he recognised that there must be discipline.

His Honour said he recognised the extreme importance of the case to the defendant, but he must find for the plaintiff on the point of law. His decision had nothing to do with the question of discipline which it was necessary to enforce, and must not be regarded as a precedent in the matter of artists not fulfilling their contracts in consequence of the dressing-room accommodation being considered inadequate. He decided the case purely and simply on the question of law, on the plaintiff being entitled to a fortnight's notice, and he gave judgment for the plaintiff for the amount claimed with costs.

FREEMAN v. HILL-MITCHELSON.

Before his Honour Judge Spencer Hogg, at the Bolton County Court, Fredk. Freeman, 13 an actor, sued Mr. A. L. Hill-Mitchelson for £7 10s., being 30s. wages and £0—two weeks' wages in lieu of notice.

Mr. A. F. Greenhalgh appeared for Freeman, and said that on August 1, 1913, he was engaged by defendant to play in *A Queen for a Wife*. They toured the provinces, and on September 24 they were at Merthyr, in South Wales. That night he failed to satisfy the defendant, who told him that he did not require him any more and he must go away. He accepted 30s. as half a week's wage under protest. When asked why he was discharged extraordinary statements were put forward by defendant, who alleged that Freeman was drunk and incapable of giving a proper performance.

After hearing the evidence, his Honour observed that he was satisfied that the plaintiff was under the influence of liquor on the night in question and the defendant was entitled to discharge him. He gave judgment for the defendant, with costs.

LONDON THEATRES OF VARIETIES v. EVANS—CONTRACTS AND ILL-HEALTH.

An injunction was sought in the King's Bench

Division from Mr. Justice Atkin, to 14 restrain Mr. Will Evans, the music-hall comedian, from giving any performance at the Gaiety Theatre or any music hall or place of entertainment in breach of contracts entered into with him in March, 1912, and September, 1913, by the London Theatres of Varieties, who were the plaintiffs in this action.

Counsel: For the plaintiffs, Mr. Schiller, K.C., and Mr. Patrick Hastings, for the defendant, Sir Frederick Low, K.C., and Mr. H. A. McCardie.

The onus of proof being on the defendant, Sir F. Low opened the case. Mr. Evans, he said, was playing at the Gaiety in *After the Girl*. He could no longer, according to expert medical advice, bear the strain of music hall performances without the gravest possible risk to his health. He was forty-seven years of age, and had a wife and two children dependent upon him. He had been thirty years on the stage, had reached from a very humble beginning a position of considerable eminence. Four or five years ago his throat became affected.

When his engagement at Drury Lane began at the end of 1913 Mr. Evans discovered that performances in a theatre did not involve the strain or affect his health as the music hall performances had done. After the pantomime Mr. Evans at Bolton fulfilled a week's engagement under a prior contract, and the effect was so serious that on his return to London he consulted Dr. Cruickshank, of Wimpole Street, and also Sir St. Clair Thomson. Both said, "If you want to live you must definitely abandon this music hall business; you are threatened with tuberculosis of the larynx." They advised him, indeed, to give up the stage altogether, but as an experiment Mr. Evans took the engagement at the Gaiety.

These facts Mr. Evans communicated to the plaintiffs. The gentleman who controlled the plaintiff company, counsel observed, seemed to take a very harsh and severe view of the obligations of those who entered into contracts with them. He wanted his "pound of flesh."

A statement was given by counsel of the music hall contracts Mr. Evans had been forced to give up, owing, he said, to ill-health:—Year 1914, weeks engaged, 36; salary, £2,900. 1915, 38; £3,060. 1916, 37; £3,070. 1917, 36;

£3,860. 1918, £36; £3,860. Total, £17,410. On March 23, 1914, Mr. Evans entered into a contract to appear at the Gaiety at a salary of £80 a week. The engagement would conclude on Saturday week, and he was going to take a three months' rest.

Mr. Will Evans, in the witness-box, told his lordship the sketches *Harnessing a Horse*, *Building the Chicken House*, and *Whitewashing a Ceiling*, entailed about six times as much work as singing a comic song, and when he was giving several turns a night he was often in a state of collapse after the last one.

Evidence was given in support of Mr. Evans by Mr. George Graves, Mr. Seymour Hicks, Mr. Alfred Lester, Miss Violet Loraine, and Mrs. Evans, and medical evidence was given by Sir St. Clair Thompson, Dr. F. G. Crookshank, and others. The case lasted for 3 days.

Mr. Schiller addressing the Court in behalf of the plaintiffs, referred to the agreement between the parties, saying that the principle involved was the important thing to the plaintiffs, and that he did not wish to claim liquidated or any damages. He submitted that the effect of the agreement was to provide specially for the case of the artist who became unable to perform through illness. In such case the management could say that the artist was not entitled to his salary for a particular week or could postpone and call for the artist's services at a later date, or also could determine the contract. The defendant was now seeking to engraft a further term on the agreement that if the artist was very ill the contract would cease by implication. The agreement was a common form of agreement which was settled by Sir George Askwith, and it was most important for the plaintiffs to know exactly what their rights were under it.

Mr. Schiller cited *Hall v. Wright* (E.B. and E., 746, and 765; 29 L.J., Q.B., 45) as authority for saying that circumstances rendering the performance of the contract inconvenient or even dangerous were not sufficient to avoid the contract, but the performance must be physically impossible. The case was considered in *Boast v. Firth*. L.R., 4 C.P. cas., 1, and the principles involved discussed in *Cookson v. Stones* (1 E. and E., P., 248), *Jackson v. Union Machine Insurance Company* (L.R., 10 C.P., 125 and 145), *Robinson v. Davison* (L.R., 6 Eq., 269), *Taylor v. Caldwell* (3 B. and S.), and *Ponsard v. Spears* (1 Q.B.D. 410).

Mr. Patrick Hastings followed on the same side.

Sir Frederick Low, in behalf of the defendant, argued that since his Lordship had intimated that he was satisfied that a state of things existed which rendered the defendant incapable of carrying out his contract, the contract therefore ceased to exist. There was no rescission.

Mr. Justice Atkin, after reciting the facts of the case, and referring to the agreement between the parties, said that he was satisfied that at the time when the contracts were entered into the defendant did not contemplate that his health would be such as to prevent him from fulfilling his obligations. He did perform for some time, but later he discovered that the strain was so great that he could not continue to fulfil an engagement involving so great a risk. His Lordship said that he was satisfied from the evidence that Mr. Evans could not fulfil his engagement with the plaintiffs without very serious risk. He was also satisfied that he could not perform any part of his engagement without serious risk. How far performances in a theatre were a less strain on the artist than those in a music hall must depend on the circumstances of each case, and on the physique of the individual. In the case

of Mr. Evans, he was satisfied that the strain was considerably less in a theatre.

Assuming these facts, it appeared that the contract was subject to the implied condition that it could not be enforced if it involved serious risk of life. It was not necessary for the defendant to show that the risk was in contemplation at the time when the contract was entered into. The condition precedent had not been fulfilled, and therefore the contract could not be enforced by either side. (*Robinson v. Davison* (supra)). This case did not appear to him to be inconsistent with the case of *Hall v. Wright*, which was distinguished, and was not a contract for rendering personal services. It was argued that the express provisions of the contract excluded any implied condition. In his opinion, these clauses only had reference to temporary illness, and did not apply to the implied condition which he held existed. In the circumstances the contract could not be enforced now, and he was satisfied that the defendant was entitled to say that it could not be performed at any time.

There must be judgment for the defendant with costs.

CHAPPELL AND CO., LIMITED, v. COLUMBIA GRAMOPHONE CO.—ADOPTING A PIANOFORTE SCORE.—COPYRIGHT ACTION.

In the Chancery Division, before Mr. Justice Neville, Messrs. Chappell and Co.

19 applied for an injunction to restrain the defendants from infringing the plaintiffs' copyright in the song "Where my caravan has rested." The plaintiffs, to whom the rights had been assigned by the composer, Hermann Lohr, complained that on March 13, the defendants made copies of the music of the song without plaintiffs' consent.

The defendants alleged that the song was first published in 1910, and that in March, 1913, they gave the plaintiffs and Hermann Lohr notice of their intention to make a contrivance by means of which the music might be mechanically performed; that the notice was given in the manner prescribed by the Copyright Royalty System (Mechanical Musical Instruments) Regulations, 1912; that in conformity with such notice they had caused the said music to be recorded on gramophone discs in the form of an orchestral accompaniment of the said song, and had paid in the manner prescribed by the said regulations to or for the benefit of the owners of the copyright the royalties prescribed by the Copyright Act, 1911, in respect of all the discs sold by them; that for the purpose of recording an orchestral accompaniment as aforesaid the defendants purchased a copy of the song with pianoforte accompaniment published by the plaintiffs, and some time in March, 1913, caused a manuscript orchestral arrangement to be made therefrom, and that the said music had not been printed and published before in the form of an orchestral accompaniment; that the making of a manuscript orchestral accompaniment was reasonably necessary for the purpose of recording the music in the form of an orchestral accompaniment; alternatively, the defendants alleged that in March, 1913, the plaintiffs were well aware of what the defendants were doing, and had acquiesced in the making of records by the defendants and had impliedly consented to the preliminary making of the manuscript orchestral arrangement.

Mr. Jenkins, K.C., and Mr. S. O. Henn Collins, for the plaintiffs, contended that, although the defendants were entitled to make a gramophone record of the song, they were not entitled to make a manuscript orchestral accompaniment of the song, which was a clear

infringement of the plaintiffs' copyright.

Mr. Gore Browne, K.C., and Mr. E. J. MacGillivray, for the defendants, submitted that the defendants were entitled to make records and to make reasonable alterations to suit particular instruments, and that what they had done was reasonably necessary to produce the proper result in records, and was not an infringement of the plaintiffs' copyright.

Mr. Justice Neville, in giving judgment, said that what the defendants had done, in adapting the pianoforte accompaniment for an orchestra, would in itself, and taken by itself, be an infringement, and the purpose for which the copy was made did not exonerate the defendants from a charge of infringement. Therefore, the plaintiffs' action should succeed, and they were entitled to the relief they asked for, and to the costs of the action.

REES v. ROBBINS (MELVILLE) "THE BEGGAR GIRL'S WEDDING" APPEAL.

In the Court of Appeal, before the Master of the Rolls, Lords Justices Swinfen Eady and Pickford, the plaintiff, Miss Rosemary Rees, appealed from a decision of Mr. Justice Warrington dismissing her action alleging infringement of copyright in her play, *The Beggar Bride*, by defendants in their melodrama, *The Beggar Girl's Wedding*. Appellant submitted that having regard to the law and the facts she should have succeeded in the action.

The defendants' defence was that the plaintiff's play was one of a common stock of transpontine dramas which had no originality and which anybody could write. They denied that they had infringed her copyright.

Miss Rees, Mr. Cave said, began to write *The Beggar Bride* in 1905, and completed it in June, 1906. She had it typed, and gave two copies to Mr. Walter Melville, who submitted it to Mr. Douglas Bruce to be read. Mr. Bruce reported that it was very well written, a "playable play," but probably would not bring in "big money." Mr. Walter Melville wired to Mr. Bruce asking if he would give £150 for it, and Mr. Bruce replied "Yes." Mr. Melville then agreed to buy the play from Miss Rees for £60, and paid her that amount by cheque, the title of the play, as given on the cheque, being *The Beggar Girl's Wedding*, Mr. Melville preferring that title. The play was not in fact produced.

In January, 1908, Miss Rees asked Mr. Melville to sell the play back to her for £60, and the resale was effected, but Mr. Melville stipulated that he should reserve the name *The Beggar Girl's Wedding*. He returned Miss Rees one of the typewritten copies she had given him, as well as two out of three other copies he had had made—two copies being thus unaccounted for. He admitted that he had read the play.

On February 20, 1908, Mr. Melville entered into an agreement with the proprietor of the Elephant and Castle to produce a new piece there in the following October. On March 2, 1908, Miss Rees's play was produced at Brighton under the title, *A Desperate Marriage*, and Mr. Melville went specially to see it on March 4. In June or July, 1908, Mr. Melville wrote his new play, taking about a week to do it. On October 16 Miss Rees sailed for New Zealand, and on October 19 Mr. Melville produced *The Beggar Girl's Wedding* at the Elephant and Castle as "a new and original drama."

Miss Rees returned from New Zealand in September, 1911, but did not see Mr. Melville's play until August, 1913 when she received an invitation from Mrs. Melville to witness a performance at the Lyceum. She at once recognised her own work, and after some corre-

spondence and conversation issued her writ. There was no close resemblance between the language used in the plaintiff's and the defendant's plays, but the plots were the same, and there were certain subsidiary points which appeared in both plays which showed that the defendant, whether consciously or not, had taken the plot of the plaintiff's play. If so, there was an infringement of copyright under the Copyright Act, 1911. As before, so since the Act, there was an infringement of copyright where something material and substantial was taken from the work in respect of which the copyright existed. There could be an infringement by taking a plot, especially in the case of melodramas, which depended in the main on their plots.—Beere v. Ellis (5 *The Times* Law Reports, 330); *Chatterton v. Cave* (L.R., 3 App. Cas., 483).

Mr. Macgillivray said that there was a decision of the Court of Appeal to the contrary—*Tate v. Fullbrook* (1908) 1 K.B., 821).

Mr. Cave said that that case did not apply here, and that, at any rate, as regards the question of infringement by similarity of plot, it had no application in view of the Copyright Act, 1911. It followed from the definition of "dramatic work" in Section 35 that a production in dumb show could be infringed, and in such a case the infringement must be in respect of the plot. The matter had been dealt with since the Act in *Corelli v. Gray* and in the Court of Appeal, and was really conclusive on the law. Mr. Cave said that the incident of a rich man marrying a beggar girl had been done before, but there were other matters in the plaintiff's play which also appeared in the defendant's play. Although there were some new incidents in the defendant's play, while some of the incidents occurring in the plaintiff's play were left out of the defendant's play, there was such a similarity between the two plays that anyone who had seen the defendant's play and went afterwards to see the plaintiff's play would say that he had seen the play before. If this was shown, it would be enough to entitle the plaintiff to succeed.

Judgment was delivered on July 3.

JUDGMENT.

The Master of the Rolls said: This is an appeal from a judgment of Mr. Justice Warrington, who has dismissed with costs an action in which the plaintiff alleges that the defendant has infringed her copyright in a melodrama. A melodrama is defined in the new *English Dictionary* as "a dramatic piece characterised by sensational incidents and violent appeals to the emotions, but with a happy ending." In the particular class of melodrama in question you always find a hero and a heroine, a male villain and a female villain, and a comic man. These are stock characters. The plaintiff, in 1905, began to write a melodrama. In that year she read the first act to the defendant's wife. In June, 1906, she completed the play, and in July she read it to the defendant's wife and gave two typed copies to the defendant. The defendant Melville, who is a playwright of great experience, sent a copy to a gentleman whom he consults frequently. That gentleman thought well of it and stated that it was worth £150. In August the defendant bought it for £60. The plaintiff, being annoyed that her play was not put upon the stage, applied to the defendant in January, 1908, to allow her to repurchase it, and she paid the defendant £60 for it. She immediately agreed with Moreton and Heath to put it upon the stage, and her play was produced at Brighton in 1908. The defendant saw it acted. The defendant admits that he read the plaintiff's play some time in 1906,

and that he saw it once acted at Brighton in March, 1908, but, he states, that when he wrote his own play in June or July, 1908, he was not consciously copying or in any way imitating the plaintiff's play. The learned judge accepts expressly the defendant's evidence and holds that the materials for the defendant's play were drawn from his own experience in the profession and from his own power of invention, and that his play was substantially constructed independent of the plaintiff's play. The plaintiff's play is called *A Beggar Bride*. The defendant's play is called *A Beggar Girl's Wedding*. I should say that the plaintiff registered her play on March 7, 1908, though not under the title of *A Beggar Bride*, but under the title of *A Desperate Marriage*.

I have read the two plays and I am satisfied that there is no ground for the contention that the defendant's play infringes the plaintiff's copyright so far as it is a mere literary production. There is no similarity in the language. But it is said this is a case, not of literary copyright, but of dramatic copyright, and that it is sufficient to show that the plot is taken, although in every other respect there may be no similarity. I find it difficult to understand copyright in a mere plot, but I do not propose to decide this appeal on that ground. I think the plaintiff fails, on the findings of fact of the learned judge, to establish that the defendant has reproduced the plaintiff's play or any substantial part thereof. I regard the defendant's play as an original production, and I do not think the circumstance that in each play the hero will either lose a fortune or fail to get it unless he marries before a certain day, and that the fortune is secured or preserved by a marriage at the last moment to a beggar girl, entitles the plaintiff to say that her dramatic copyright has been infringed. It would, I think, be an unjustifiable expenditure of time to discuss in detail the various points of resemblance and difference to be found in the two plays. Suffice it to say that I agree with the judgment of the learned judge, both in its reasoning and its conclusion, and I think the appeal should be dismissed with costs.

Lord Justice Swinfen Eady: The plaintiff alleges that there is not any important incident in her play not found either in defendant's play or in his scenario; that the two casts are practically identical; that the bases of the two plays are the same; that the plot is worked out in the same way in both, and that the conclusion is the same in each case. The defendant entirely denies infringement.

When the plaintiff first submitted her play to the defendant she was proposing to call it *A Beggar Bride*. The defendant did not care for the title, but either then or soon afterwards said that he should call it *A Beggar Girl's Wedding*. When defendant resold the play to the plaintiff he said that he should retain the title *A Beggar Girl's Wedding*, and accordingly when the plaintiff procured her play to be produced at Brighton a new title had been adopted for it, *A Desperate Marriage*. It is clear that there has not been any deliberate or intentional copying. The defendant wrote his play in the month of June, 1908. Mr. Justice Warrington stated that he had seen defendant in the witness-box, and was quite satisfied of the truth of his statement that he had not before him at the time, in any material form whatever, the plaintiff's play or any sketch of the plaintiff's play. The defendant's mode of writing was to prepare a scenario, upon which he constructed the

details of the play, and he dictated the words straight away to a shorthand writer, spending many hours of the day and night in so doing. Moreover, the judge stated that he did not for one moment believe that the defendant consciously took the plaintiff's play or any part of it.

The defendant, however, had read the plaintiff's play and had seen it performed, and, consciously or unconsciously, as part of his dramatic experience, must have retained some knowledge and recollection of it. The question remains: Has the defendant in fact infringed? In order to constitute an infringement of dramatic copyright it is not necessary that the words of the dialogue should be the same; the situations and incidents, the mode in which the ideas are worked out and presented may constitute a material portion of the whole play, and the Court must have regard to the dramatic value and importance of what, if anything, is taken, even though the portion may, in fact, be small and the actual language not copied. On the other hand, the fundamental idea of two plays may be the same, but if worked out separately and on independent lines they may be so different as to bear no real resemblance to one another.

In the present case each play is based upon the idea of a young man hastily marrying a beggar girl in order to comply with the condition of a bequest and acquire or retain a fortune and prevent someone else from having it, but after reading the two plays I have come to the conclusion that the idea is worked out in each case in such a different manner, on such different lines, and suggesting such different motives in the players, that the resemblance between the two is only of a most superficial character and that the defendant's play does not constitute any infringement of the plaintiff's. In each play the stock characters of a melodrama are introduced; villainy and striking incidents are the life-blood of such a play, and the situations follow one another in quick succession, but the aims and motives of the players, the purpose with which things are done, and the underlying ideas are so different that bearing in mind the features admitted to be common to all melodramas, certainly to all melodramas of the "Melville" type, I am satisfied that two minds working independently might well have arrived at results bearing such resemblance as is to be found between the plaintiff's and the defendant's plays, and that the internal evidence of similarity is quite insufficient to enable me to arrive at the conclusion that the defendant has copied from the plaintiff. In my judgment the most that can be said against the defendant is that the plaintiff's play *A Desperate Marriage* may have first suggested to him the idea of writing a play based on the ideas of complying with a condition as to a fortune by hastily marrying a beggar girl. But the idea is worked out and presented in an independent manner not constituting any infringements of the plaintiff's rights. It is not necessary for me to review the incidents of the two plays in detail. It has already been done by Mr. Justice Warrington in an exhaustive judgment; it is sufficient to say that although the plays undoubtedly bear some superficial resemblance to one another, I am satisfied that the defendant's play is an independent production and has not in any material or substantial degree—whether consciously or unconsciously—been copied or taken from the plaintiff's. For these reasons, in my judgment, the appeal fails.

Mr. Justice Pickford said: Particulars of detailed similarity in dialogue and incidents of the play were given, but in the opinion of Mr. Justice Warrington these failed, and I see no reason to differ from him. They were not abandoned before us, but not very much was made of them, and the main argument presented was that the defendant had taken the plaintiff's plot, meaning by that not only the idea but the arrangement of the incidents and the working out of the idea, and had made differences in the dialogue merely to conceal the fact of his having taken it. On the other hand, the defendant contended that when fairly looked at the plays were essentially different, and that the law of copyright gave no right to the plaintiff in the idea of her play analogous to the right given by letters patent to a patentee in his invention.

Evidence was given on behalf of the plaintiff of the relations between the parties, the sale and re-sale of the plaintiff's play, and the defendant's knowledge of it in order to show that he had consciously and intentionally copied it. The defendant denies that he has done so, and said his play was entirely original, although he admitted that unconsciously he might have had some recollection of the subject matter of the plaintiff's play mixed up with his general dramatic experience. He denied that he had used the typewritten copy of the plaintiff's play which was in his possession, and said that he did not know until long after his play was written that he had it, and that it had not been returned to the plaintiff. On this point the learned judge who saw and heard the witnesses has come to these findings:—"I am quite satisfied of the truth of his statement that he had not before him at the time in any material form whatever the plaintiff's play or any sketch of the plaintiff's play." "That he consciously took the plaintiff's play, or any part of it, I do not believe for a moment." "I do not think there is any reason for differing from these findings of fact of a judge who saw and heard the witnesses. This, however, though an important finding, does not seem to me to be conclusive, for I think that if the defendant has in fact produced the plaintiff's play, or a substantial part of it, she has a right to complain, even though the copying has been unconscious."

I do not think the case raises any question of law. The question to be decided is quite plain. In a dramatic work both the plot, including in that work the idea and the arrangements of the incidents and the dialogue and working out of the play, must be regarded in order to see whether one play is a production of the other, or a substantial part of it, and regard must also be had to the extent in which both plays include stock incidents and stock characters. To come to a decision it seems to be necessary to read the plays—to see them acted would be still better, but that is not always possible—and then come to a conclusion from the reading coupled with the evidence in the case. In this case, as in most, the evidence is conflicting.

The plaintiff's argument laid most stress on the idea of the plot and arrangement of incidents in the two plays, in which there was considerable similarity; the defendant's upon the dialogue and working out of the ideas in which there was great dissimilarity.

I have read both plays, and, looking at them with regard to the conditions I have already mentioned, I do not think that the defendant has produced the plaintiff's play or a substantial part of it.

There is, as I have said, a similarity in the idea and the incidents, but there are also dissimilarities, and it must not be forgotten that the incidents and the characters are to a great extent stock incidents and characters, and the

dialogue and the working out of the incidents are very dissimilar.

I do not think it is necessary to go through all my reasons for arriving at the conclusion that there has been no infringement of copyright. I agree substantially with the detailed examination of the dissimilarities made by Mr. Justice Warrington, and I come to the conclusion that, looking at the evidence on both sides, explained by a comparison of the two plays, it is not made out that the defendant has produced the plaintiff's play or a substantial part of it. I think the appeal should be dismissed.

The Master of the Rolls: Appeal dismissed, with costs.

"YCU MADE ME LOVE YOU,"—FRANCIS AND DAY V. B. FELDMAN AND CO.—INFRINGEMENT OF COPYRIGHT.

In the Chancery Division before Mr. Justice Neville, an action was brought by Messrs. Francis, Day and Hunter, the owners of the copyright of the song, "You made me love you," for the British Isles and Crown Colonies to restrain B. Feldman and Co. from publishing the song, "You did not want to do it, but you did," or any other song, a colourable imitation of the plaintiffs' song.

Mr. Chas. E. Jenkins, K.C., and Mr. E. J. MacGillivray, instructed by Mr. Philip J. Rutland, appeared for the plaintiffs, and Mr. A. F. Peterson, K.C., and Mr. D. M. Kerly, instructed by Messrs. Strong and Bolden, appeared for the defendants.

Opening the case for the plaintiffs, Mr. Jenkins said the infringement complained of was not in the music of the song, but in the libretto. A point of law had been raised, proceeded counsel, that there was no copyright in the song. The reason given was that the song in question was not published in any part of His Majesty's dominions to which the Copyright Act of 1911 applied. It was claimed that the song was first published in the United States, being the work of an American author. Now, it was the fact that the lyric was the work of an American author, but it was not agreed for his case that it was first published in America. It was published simultaneously in the United States of America and in this country. Evidence had been taken on commission in America, added counsel.

His Lordship: Is the case, then, that it was published in the United States of America or in the United Kingdom?

Mr. Jenkins: My case is that it was published in London on May 5, 1913, and that this was the first publication; that it was published in New York on the same day, and, as it appears, in Toronto also. But Canada, curiously enough, is not a part of His Majesty's dominions for the purpose of this Act, which does not extend to self-governing dominions.

Counsel proceeded to read from Sub-section 3 of the Act in order to explain how he justified his claim that the song was published "simultaneously" and yet first in this country. "For the purpose of this Act," it read, "a work may be deemed to be first published within the parts of His Majesty's dominions to which this Act extends, notwithstanding that it has been published simultaneously in some other place, unless simulation in such parts of His Majesty's dominions is colourable only and is not intended to satisfy the reasonable requirements of the public, and the work shall be deemed to be published simultaneously in two places if the time between the publication in one place and another does not exceed fourteen days."

A copyright had in the first place, said

counsel, been taken out in this country by the original possessors of the song on the chance that it would justify this course by its sale. In this country no one took any notice of it until it had been sung in public. It was first sung in public by Miss Florence Smithson at Chiswick in July, and later by Miss Grace la Rue. Until that had been done nobody bought this song. Since that time, however, they had sold over a quarter of a million. Soon after it was sung it became quite "the rage." The facts as to its assignment were these. The author of the words of the song was a Mr. McCarthy, who was in the employment of an American firm known as the Broadway Music Corporation of New York. By a document dated April 28, 1913, Mr. McCarthy and the composer of the music assigned the song, "You made me love you" to that corporation. The copyright for the British Empire was assigned to the plaintiffs. Counsel explained that according to the song, in respect of which an injunction was sought, they had the man singing back to the woman, though, curiously enough, the song was never sung by a man; it was invariably sung by a woman, as in plaintiffs' song. When they came to dissect the song they would find a great correspondence, some of it subtle enough, in all parts. He contended that in defendants' song plaintiffs' words had been taken slavishly, or, at any rate, to an unwarrantable extent, and that therefore they had either made a colourable imitation within the meaning of the Act or they had taken the work or a substantial part of it. Broadly speaking, the resemblance was closer in the chorus than in the verses.

His Lordship said the question he had to decide was if there had been publication in England within fourteen days of May 5. He thought a colourable publication meant one that was intended for other reasons than the satisfying of a public demand. In the present case he could find no evidence on which he could come to such a conclusion. It was quite true that the demand anticipated was insignificant and the supply was similarly insignificant. A dozen copies were all that were sent over at the time, and it was not for some time afterwards that other copies were applied for. But it appeared to him that the intention was from the first to satisfy the demand in this country. The next point was whether there had been an infringement. With regard to that the question was not free from difficulty. He thought it was clear that the answer need not necessarily be an infringement of the copyright of the original song. "On the other hand, although it was not so obvious, a song might be an answer and yet be an infringement. He thought they had to consider whether fair use had been made of the expressions and ideas in the plaintiffs' song, or whether they had been excessive and such as to amount to a colourable imitation of the original song." It was difficult to deal with a matter of that kind in detail. They had to some extent to be guided by the impression on their mind gained by reading first the plaintiffs' and then the defendants' song. He had come to the conclusion that one was a colourable imitation of the other; that there was an obvious attempt in the words used to catch the particular expression of ideas that appeared in the first song with such colourable alterations as should enable the argument to pass as original. Many of the words in defendants' song were found also in plaintiffs', making it clear that what was aimed at was a copy of plaintiffs' song, with such variations as would exonerate him from a charge of imitation. He therefore granted plaintiffs an injunction and an inquiry as to damages.

[For appeal case see October 10.]

JUNE.

WEYMOUTH CORPORATION AND WALLIS V. GLENDINNING—ALLEGED BREACH OF CONTRACT.

At the Dorset Assizes, before Mr. Justice Ridley, an action was brought by the Weymouth Corporation as owners of the Pavilion, Weymouth, and Mr. W. R. Wallis, as the manager of the theatre, against Mr. John Glendinning. On behalf of the plaintiffs it was claimed that by an agreement dated October 18, 1913, the defendant agreed to present at the Pavilion, Weymouth, for six nights and one *matinée*, commencing on October 20, 1913, *The Rosary*, upon sharing terms, the plaintiffs to retain 40 per cent. of the gross receipts and the defendant 60 per cent. The defendant only presented *The Rosary* on Monday, October 21, but it is alleged that on the Tuesday the defendant, who took the principal part, was drunk, and the performance was delayed for half-an-hour, and thereafter, by reason of his drunken condition, the defendant was unable efficiently to perform his part. The plaintiffs closed the theatre. They claimed the sum of £170 15s., made up as follows: 15s. for advertising the cancellation of the engagement at the time; £70 being 40 per cent. of what it was estimated *The Rosary*, if performed, would have drawn at the remaining five performances, which were not given; and £100 as damages done to the theatre business for the following fortnight by having to close unexpectedly.

For the defence, it was alleged that, as the contract was not made under the Seal of the Corporation, it was invalid and not binding on the defendant; the charge of drunkenness was specifically denied, and it was stated that the defendant was able and willing to perform, but was prevented from doing so by Mr. Wallis. A counter-claim was made for loss suffered and for damages to reputation.

The Judge, in summing up, observed that the case was not a very simple one. Plaintiffs argued that the contract was whole and indivisible, and if broken on one day was broken altogether; but he could not accept that view. It was not like a dictionary or a serial story, in which the lack of one part marred the whole; because, even though unable to play on Wednesday, defendant might have played on Thursday, Friday, and Saturday. If defendant said "I will not act on Wednesday, but I will come back on Thursday," the plaintiffs had no right to tell him that the contract was broken, and to advertise its cancellation. Defendant was required by the plaintiffs to pay 40 per cent. of estimated takings, while they did not give him a chance of earning his 60 per cent. He asked the jury to answer the following questions *seriatim*:—(1) Did defendant on Tuesday refuse to perform any more at all, or only on the Wednesday? (2) On the Tuesday was he intoxicated, or was he suffering from ill-health; and did he use the language complained of? (It was due to Mr. Glendinning that this question should be put, because the language which he was alleged to have used was filthy and abusive, and evidence of intoxication—for he could hardly conceive that such language would be used by a man who professed to be eminent in his profession unless he was drunk). (3) If the jury awarded damages, what was the amount? He did not think that the reputation of the theatre had suffered much, if at all. For instance, to judge by the takings, the £64 16s. 1d. taken for the week November 1 was practically the same as for that of October 11. It was hard to compare the attractions of *The Queen of the Redskins* with *Improper Peter* and *The Dilemmas of*

Daphne—a young lady of doubtful propriety, according to the ancient stories. (Laughter.) *The Queen of the Redskins* brought just as much as *Improper Peter*, and *The Girl of My Heart* fetched £83. There was evidence that *The Rosary* was a good play; and, judging by what the defendant had done in that court, he should say he was a great actor.

The jury replied to the questions as follows: (1) Defendant refused to perform any more, but his subsequent action proved that he had altered his mind. (2) Defendant was intoxicated on the Tuesday. He possibly was not well. He used the language complained of. (3) Plaintiffs were entitled to damages, £16 (minus the £8 18s. 2d., defendant's share of the takings on the Monday and Tuesday).

Judgment was entered for the plaintiffs with damages £7 1s. 10d. No order was made for the High Court costs.

DISTURBANCE IN A THEATRE.—MR. R. L. POLLOCK SUMMONED.

At the Southampton County Bench, Mr. Robert Lindsay Pollock was summoned, under the Theatres Act, 1843, as the responsible manager of the Eastleigh Variety Theatre for committing a breach of the rules by failing to keep good order therein on May 16. Mr. C. Lamport, who appeared for the defendant, pleaded not guilty.

Superintendent Littlewood stated that the defendant was the licensee of the theatre, and under his dramatic license was required to keep good order there. On the night of May 16, which was Saturday, there was a serious disturbance in the theatre. The company there would not complete the second performance, and there was some trouble about payment. The theatre was packed, and the people were kept waiting for the performance to go on, and he submitted that the defendant failed in his duty as manager, when he found that the company would not perform, by not going on and informing the audience of what was the matter. He, however, did not do it, and eventually members of the company came on the stage and addressed the audience. P.S. Deacon advised the defendant to return the people their money or give tickets of admission for another evening. After money and a number of tickets had been given out defendant refused to give more. The result was that people doubled back in the theatre, stones were thrown, and there was a serious disturbance.

For the defence, Mr. Lamport stated that the defendant and his employees were placed in difficulty and were the sufferers. The words in the Act were that to the best of his ability he should keep order. The defendant was badly treated by the company, the leader of which wanted the money before he completed the show, became abusive, and excited the audience. The defendant was helpless in the matter, as the company suddenly went on strike. Defendant had advanced money, and would have paid the balance after the performance had concluded. He tried to make an explanation to the audience, but was pulled away by the company.

Defendant gave evidence, stating that he endeavoured to the best of his ability to keep order. Damage was done to the amount of £4 or £5.

The Bench dismissed the case.

NORMAN CRAIG SENTENCED.

At Winchester Assizes before Mr. Justice Ridley, Montagu Brown, alias Frederick John Morgan, alias Norman Craig, appeared to answer a charge that he did unlawfully and knowingly by certain false pretences obtain from Mabel Constance a postal

order value 2s. 7d., on May 1, and on the 16th of the same month from one Tom Bush a telegraph money order value 15s.; further, that during the same month he obtained from Cyril C. R. Hodgson postal orders value 2s. and 10s., and a telegraph money order value 10s., at North Warnborough, with intent to cheat and defraud. There was also a second charge of attempting to obtain by certain false pretences from Daisy Pollard the sum of 25s. on May 9 with intent to cheat and defraud.

The accused, who was undefended, pleaded not guilty.

The evidence showed that the accused advertised in a theatrical paper for persons to play parts in a juvenile play in the name of Montagu Brown. When communication was established between the prosecutors and accused he wrote for the payment of the moneys named in the charge for the parts of the play, and then for moneys for railway tickets at reduced rates to join him at Basingstoke and Alton, but when the persons concerned arrived at Alton (Hants) from Dudley and Liverpool they found that the "fit-up-show" advertised and referred to in letters by the accused did not exist. Information given to the police led to the arrest of the prisoner on a warrant at his lodgings at North Dean, North Warnborough, Odiham.

The jury, after hearing the evidence, found the prisoner guilty, and he was sentenced to six months' imprisonment.

EBERHART v. COLLINS.—LIABILITY OF AGENTS.

In the King's Bench Division before Mr. Justice Scrutton and a special jury, William

24 Lionel Eberhart, professionally known as Everhart, and the proprietor of a midget act which trades under the title of Minola Hurst, sued Will Collins, of Broadmead House, Pantons Street, variety agent. The plaintiff brought his action to recover damages for negligence.

It appeared that the defendant, acting as the plaintiff's variety agent, obtained for him contracts with Mr. Oswald Stoll, to appear, amongst other dates, during the week commencing November 6, 1911, at the Hippodrome, Bristol, at a salary of £70, and during the week commencing November 13, 1911, at the Empire, Chatham, at a salary of £65. The halls at which the performances were to take place were not in existence at the time the contract was made, and the contract provided that, if the theatres were not open for public performance at the date fixed for the performance, the engagement should be deemed to be cancelled, or, at the option of the management, postponed to a date to be mutually agreed upon. At the time of signing the contract, Everhart signed the ordinary agent's "office copy," agreeing to pay the defendant commission on the salaries to be received in consideration of his having obtained the engagements. In August of 1911, Mr. Oswald Stoll informed the defendant that the halls at Bristol and Chatham would not be open at the time fixed for the plaintiff's performance, and asked the defendant to convey that fact to the artist. The plaintiff was not notified by the defendant that he had received this notice from Mr. Stoll until October 30, 1911, with a result that, when he was advised that the halls would not be open, it was too late for him to obtain an engagement elsewhere, and he was put to damage and lost the salary he would have earned. Before action was brought, the matter was placed in the hands of the Variety Artists' Federation, and in reply to letters written to the defendant by Mr. W. H. Clemart, it was stated that the reason why the plaintiff had not been com-

municated with was that he had left no address. At a later date the office copy contract was disclosed by the defendant, and same showed that the plaintiff had inserted in that office copy a permanent address.

The main defences raised were:—1. A denial that there was any obligation upon the part of the defendant to convey the notice to the plaintiff. 2. That if there was such obligation, the defendant had used his best endeavours to find the plaintiff's whereabouts.

For the defendant it was stated that when he had procured the confirmation of the contract for the plaintiff, he had done his work. He owed no further obligation to the plaintiff, and he had earned his commission. The plaintiff's case was that it was the usage of the trade, if an agent received a notice from a management relating to a contract made by him for an artist, for the agent to convey that notice, or the purport of it, to the best address of the artist that he, the agent, had, if any.

The plaintiff was represented by Mr. Holman Gregory, K.C., and Mr. Doughty, instructed by Messrs. Judge and Priestley, and the defendant by Mr. Clavell Salter, K.C., and Mr. Lever, instructed by Messrs. Roberts, Seyd and Co. A considerable body of evidence was called by the plaintiff to establish the custom which he set up and relied upon.

Mr. W. H. Clemart, Chairman of the Variety Artists' Federation, said that he had known the custom to exist as long as he had been in the profession, and that all the agents with whom he had dealt had communicated notices of this description to him.

Mr. Alfred Butt, managing director of the Palace and the Empire, said that his experience from a manager's point of view was that agents always conveyed notices to the artist; that he had been in the habit of sending notices to artists through their agents. He had never heard of a case where a notice had not been transmitted to the artist.

Mr. Walter de Frece, the managing director of the Variety Theatres Controlling Company, said that he had been both an agent and a manager, and that, when he was an agent, he regarded it as his duty to convey notices to artists. That was a practice he always followed. For the manager, it was quite usual to send notices intended for artists to the agents.

Mr. Will Oliver, variety agent, said that so long as he had been in the profession, upwards of forty-five years. It was his experience that the agent conveyed notices to artists if he knew where to find them. That was what was always done.

Similar evidence was given by Mr. Wal Pink, Mr. Kennedy, and Mr. Alfred Voyce. The plaintiff was also called.

For the defendant, Mr. Clavell Salter urged that there was no duty upon his client to convey notices to the plaintiff, as the whole of the agreement between the parties was set out in the office copy contract. It was admitted that the notices were usually sent by agents, but this, it was submitted, was merely done as an act of courtesy, and there was no obligation binding in law upon the variety agent to convey such notices. Mr. Clavell Salter said that in this case he was in a position to satisfy the jury that the defendant had taken all reasonable steps to find where the plaintiff was, but he had failed to do so. He would prove to the jury that upon receipt of the notice from Mr. Stoll, the defendant wrote a letter addressed to the plaintiff advising him of the closing of the halls and searched the Calls to try to find his address. His name was not in the Calls, so as the defendant had no address where the

defendant could be found in his address book, the office copy was looked up, and it was then found that the plaintiff's address there was said to be c.o. the *Music Hall*, 14, Leicester Square. A clerk was sent across to the *Music Hall* to ascertain what was the plaintiff's then address, but he was told that they did not know.

The defendant, Mr. Will Collins, gave evidence, and said that the sending of the notice, which was usually done, was not as an act of duty but merely as a courtesy to the artist and for the convenience of the business. He admitted in cross-examination that a notice was always sent where the address was known. He said that he had never heard it suggested that there was a custom binding upon the agent to do this.

A number of agents and others gave evidence on the defendant's behalf, saying that, in their opinion, there was no such custom as was said to be established, and that although notices were usually sent, they were sent out of courtesy. Evidence of this nature was given by Mr. Llewellyn Johns, manager to Mr. Oswald Stoll; Mr. R. M. Dix, solicitor to Miss Empires, Limited; Mr. Paul Murray and Mr. Parnell, the booking managers of the Variety Theatres' Controlling Company; Mr. Harry Day, variety agent; Mr. David Hart, variety agent; Mr. McLachlan, formerly manager of the Coliseum and the Victoria Palace; and Mr. Goldstein, formerly manager in the employ of the defendant, said that on receipt of the letter from Mr. Stoll, in August, he immediately dictated a letter to his typist informing Everhart of this fact and instructed her to find Everhart's address and send it to him.

Mr. Justice Scrutton, in summing up, said it was for the jury to say whether there was a custom binding upon the defendant to convey the notice to the plaintiff. If so had the defendant fulfilled that duty?

The jury found that there was a duty imposed upon the defendant by custom and that he had failed to fulfil that duty. Upon these findings, Mr. Gregory asked for judgment for the plaintiff for the agreed amount of damages and costs. Mr. Clavell Salter opposed this application on the ground that there was no evidence before the jury upon which they could find that there was a custom.

Judgment was reserved until June 27, when Mr. Justice Scrutton said that he had carefully read his notes and had come to the conclusion that there was sufficient evidence to go to the jury of the existence of the custom which they found; therefore, judgment must be for the plaintiff with the costs of this and the former trial and a certificate for special jury.

LOTINGA v. MIDLAND RAILWAY CO.— CLAIM FOR ASSAULT.

At the Bloomsbury County Court, Judge Bray and a jury heard a claim for damages

25 brought by Mr. Henry Lotinga, professionally known as Harry Luck, of the Brothers Luck, against the Midland Railway Co. It was an action to recover £50 for assault and false imprisonment by the company's servants. On March 30 the plaintiff intended travelling by the 2.5 p.m. train from St. Pancras to Hull. He had a return half-ticket from London to Birmingham which was available on the Midland Railway, and also had a ticket from Birmingham to Hull. When the tickets were produced to the ticket inspector he refused to allow the plaintiff to travel by the train. The plaintiff offered his card, which contained his full address, and although he was with friends who could identify him,

he was assaulted and ejected from the carriage and received injuries from which he was still suffering. He was compelled to walk along the platform in company with a railway police constable. He further alleged that a sapphire was lost from a diamond pin, and he was prevented from fulfilling engagements.

Mr. Story Deans was counsel for the plaintiff and Mr. Doughty for the railway company. The plaintiff, in the course of his evidence, spoke as to the facts leading up to the alleged assault. He had seen a ticket inspector and had told him that when the tickets were taken the clerk said they were available. After he had taken his seat the railway official came to the compartment, and when plaintiff was pointed out, the constable came up to him and said, "Are you coming out?" Plaintiff said, "No; I have my ticket and I must get to Hull." Plaintiff continued: "He then took hold of the back of my neck. To save myself I got against the corridor door. When I saw he meant business I immediately said, 'I will pay.' The collector standing on the platform said, 'Oh no, you don't; fetch him out.' Then the struggle commenced in earnest. The constable was behind me. I had my shoulder on the seat, and one man had got hold of my arm and was nearly breaking it, while another had his knee in my back."

Judge Bray put a series of questions to the jury. To the first they answered that the company had a right to eject the plaintiff and they awarded no damages. To the second question, did the officials use more force than was necessary to eject plaintiff from the train? the jury replied in the affirmative and assessed the damages at £25. The foreman said that the officials acted unreasonably because there were ticket inspectors on the train and they could have seen to the matter on the journey. To the question, "Was there any force after the offer to pay was made, and, if so, what damages?" the jury replied that there was force used after the offer to pay and assessed the damages at £25.

Judge Bray: Is the £25 in addition to the first £25?

The Foreman: Yes.

To the question, "Did the plaintiff impede the officials in their duty?" the jury replied, "yes." They also considered the plaintiff was told at Birmingham that the tickets were available and that the plaintiff was compelled and did not go voluntarily with the police to the superintendent's office on the platform. They considered this detention was trivial and awarded no damage in respect of this.

Mr. Deane said he would formally ask for judgment for £50. It was decided to adjourn the case to hear arguments on the jury's findings and the law relating to the action.

In the course of a considered judgment, delivered on July 6, Judge Bray said the case was a complicated one for more than one reason, and he had to put several questions to the jury. The first was: If the defendants had no right to eject the plaintiff from the train, what damages should he be awarded? The jury said they found that the defendants had no right. The jury, he explained, were not asked to find whether the defendants had a right. They awarded no damages in respect of that.

To the question: If the defendants had the right, did their servants use more force than was reasonably necessary for that purpose and what damages? the jury said "Yes," and they gave £25. From a subsequent answer, however, it appeared that they wrongly thought the judge meant in answering that question to deal only with unnecessary force

used before the offer of payment, and that what took place subsequently to that offer was dealt with in answer to the fourth question.

The third question was, when the plaintiff offered to pay, did the ticket collector act reasonably in refusing to allow him to travel by the train?

The question, the judge considered, was really immaterial, but nothing turned upon it. The jury thought it was unreasonable, as the train official might have collected payment. They wanted to get the train away without further delay.

The fourth question was: If you say "No" to the last question, was any force used to eject him after he had offered to pay, and, if so, what damages? the jury said "Yes," and they gave £25 in addition to the other £25, and was for unnecessary force used after the offer of payment; and they said they thought the judge intended them to distinguish between the period before and the period after the offer of payment. In other words, they assessed the total damages for unnecessary force at £50, dividing it into two sums of £25.

The defendants had applied for a new trial on the ground that the findings to questions Nos. 2 and 4 were against the weight of evidence, and that they had not understood the questions.

His Honour said that he did not agree with those findings. It was obviously necessary to use considerable force in order to overcome the plaintiff's prolonged resistance to get him out of the train, and he (the judge) did not think he had any ground for complaint if he was roughly handled; and he (the judge) had put that view strongly before the jury. He could not say that the jury were not entitled to take a different view, and that their verdict was one which, viewing the whole of the evidence reasonably, they could not properly find, or was not such as reasonable men might find, even in respect of amount. He thought that throughout the case they had in their minds only the question of unnecessary force, and that the £25 had relation only to unnecessary force. His Honour regretted the result for two reasons. He did not think the plaintiff deserved anything approaching what the jury had given him, and the officials were necessarily hampered by verdicts of that kind in dealing with obstinate, unreasonable, and obnoxious passengers. He would give judgment for the plaintiff for the full amount of £50, with costs, except the costs of the two issues in which the defendants succeeded, viz., the question of the right of plaintiff to travel in the train and the charge of false imprisonment, and the defendants would have any costs which were attributable to those two issues.

WOOD V. SANDOW, SANDOW, LIMITED, AND THE DOVER STREET STUDIOS. —ALLEGED INFRINGEMENT AND ALLEGED LIBEL.

In the King's Bench Division before Mr. Justice Scrutton and a special jury, Mrs. Vera Jane Wood, actress, brought an action against Eugen Sandow, Sandow, Limited; and the Dover Street Studios, Limited, claiming damages for infringement of copyright and for alleged libel in advertisements inserted by them in the *Daily Mail*, *Daily Sketch*, *Daily News*, and *Daily Mirror*. The defendants denied the plaintiff's title to the copyright and (with the exception of Sandow, Limited) publication of

the libel. The defendants also denied that the publication was a libel. Mrs. Wood complained that the advertisements made it appear that she was the wearer of Sandow corsets.

Mr. Clavell Salter, K.C., and Mr. Willoughby Williams appeared for the plaintiff; Mr. Holman Gregory, K.C., and Mr. A. Neilson for Sandow and Sandow, Limited, and Mr. E. J. MacGillimay for Dover Street Studios, Limited.

Mr. Salter explained that there had been a breach of the lady's copyright in her photograph, amounting to a defamatory reflection on her. Early in 1913, private reasons made it necessary for plaintiff to support herself, and she went on the stage. She started in the chorus, and made such good progress in the profession she had chosen that by October she got an engagement with Mr. George Graves's company at the Coliseum. She was anxious to have her photograph published in the *Sketch* or the *Tatler*, and went with a letter of introduction to Mr. Hamburger, who she understood might be able to bring about the publication.

The next day she was photographed, and on that occasion Mr. Hamburger said that she would photograph well in gowns and cloaks, and asked if she would be taken for pictures representing fashionable models for advertising purposes. She said she was going on tour the next day, and would consider the matter. While in the provinces she, at Mr. Hamburger's request, sent him her measurements, but ultimately her relations objected, and she went no further in the matter.

In October she received four proofs of her photographs, and selected one, sending from the Prince of Wales's, Birmingham, £1 8s. for six court Holbein brown photographs, a deduction of 33 per cent. being allowed to her as an actress. It appeared that, without consulting this lady, Mr. Hamburger put her photograph with her measurements in his "fashion model book" with the photographs of ladies who had given their consent to that being done. He then handed it over to Sandow, Sandows, Limited, or Sandow's Health and Perfect Figure Corset Company. There was a letter from the manageress of the corset company to Mr. Hamburger, saying:

"We are keeping the photographs of Miss Childs and Miss Jane Wood. We do not think these ladies have been in to be fitted with corsets, so we should be glad if you would make an appointment for us to fit them as quickly as possible."

An invoice of January 3, 1914, followed:—

"Dover Street Studios.—Sold to Messrs. Sandow, Limited, the right to reproduce photograph of Miss Jane Wood as advertisement. Four guineas."

On January 7 plaintiff was performing at Birmingham, and then to her surprise saw in a newspaper a half-page advertisement with a reproduction of her photograph, and with her name under it. The advertisement was rendered attractive by the photograph of this lady. As far as she was concerned it was fraudulent, because it plainly suggested that she was an illustration of the happy result of wearing the corsets. As a matter of fact she had never worn them, and these people knew it. They had no right to make free with her face and figure in this way. Similar advertisements appeared in other newspapers. She at once wrote to Mr. Sandow, protesting that an unwarrantable liberty had been taken, as she had been photographed to give copies to her friends, and not to advertise corsets she had never worn. Mr. Sandow wired:—

"Misunderstanding with photographer. Much regret. Withdrawing photograph."

He afterwards wrote repeating his regret, and assured her that he had acted in perfect good faith. He went on to ask her to allow a fitter to be sent to take her measurements and fit her with the corsets. Mr. Hamburger also wrote assuring her that the publication was due to a stupid blunder. At that time Mr. Hamburger made no attempt to suggest that he had any right to do what he did, but subsequently it was contended that the photograph was taken for publication purposes at a specially low rate. She now complained of breach of copyright and the defamatory nature of the document.

His Lordship: One of the pleas is that it is not capable of a defamatory meaning, and as at present advised I am not sure that it is. It is very annoying, but so it would be if you were told you were wearing trousers made by some tailor whom you did not patronise. It might be defamatory to the tailor if they were my trousers.

Evidence was given on both sides.

Mr. Holman Gregory, in addressing the jury for the defendants, Sandow and Sandow, Ltd., said that there were two main issues:—Had Messrs. Sandow, Ltd., a right to publish the photograph, and in publishing it had they done anything to defame the lady? They had first to decide whether the Dover Street Studios had the right to publish the photograph. If they had, his clients acquired that right by purchase. If the lady sat as an ordinary customer, the negative was her property. But if she was an actress and wanted to do what other actors and actresses wanted—to have a complimentary sitting so that the photograph should be published by the illustrated papers—then the photograph belonged to the photographer.

Mr. Holman Gregory then referred to Section 5 (1) (a) of the Copyright Act, 1911.

Mr. Justice Scrutton pointed out that by the terms of Section 21 the person who was the owner of the negative at the time when the negative was made was to be deemed to be the author.

Continuing, Mr. Holman-Gregory submitted that there was no question that this was a complimentary sitting. As to the issue of libel, it was not a question of sentiment or of annoyance; the question was whether the plaintiff's character had been defamed. She had pleaded that the defendants meant and were understood to mean that she was a wearer of Sandow's corsets. She had taken up the position that she was suing as a young actress, and that this would do her harm as such. The very reverse was the case.

Mr. Gillivray addressed the jury for Dover Street Studios.

Mr. Clavell Salter said he would ask the leave of the judge to amend the plaintiff's statement of claim by adding a claim for a declaration that the copyright in the photograph was in the plaintiff.

Mr. Justice Scrutton: Hand in your amendment to the associate.

Mr. Clavell Salter, addressing the jury, said that unless his client were right the Dover Street Studios might to-morrow sell her photograph to any advertiser. Where they found a customer going to a photographer and proofs sent to the customer from which she might choose and one was chosen, it was plain that the case was one of an ordinary customer. As to Mr. Thorold's letter, the plaintiff knew nothing of its contents. Yet the terms of the letter were consistent with his case. The test was: Could she have been sued after she had received the four proofs? Of course she could. There was nothing to show that it was a complimentary sitting. It could not be suggested that the plaintiff was to lose the copyright

because she took the trade discount. Actors and actresses were very good customers of photographers, and so obtained this discount.

On the question of libel, anything that tended to the lowering of a person's status in the estimation of reasonable people would be defamatory. The plaintiff's friends knew that she did not wear these corsets, and the jury had heard that they came to her and asked her how much she got for wearing Sandow's corsets.

In the course of his summing-up, Mr. Justice Scrutton dealt with the question of publishing a statement that might be untrue without being defamatory. "Supposing tomorrow morning," he said, "you read in your papers that Mr. Clavell Salter, K.C., is about to be made a judge. So far as I know, that would be untrue—I say 'so far as I know.' (Laughter.) But would such a statement be 'holding him up to hatred, ridicule and contempt,' and could anyone say that it was defamatory? (Laughter.) Although possibly he might suffer damage by reason of the fact that solicitors intending to brief him for future cases might change their minds.

"It was quite possible to suffer from the publication of an untrue statement without having a legal remedy. Photographers often 'took' celebrities complementarily because such photos would sell. They liked to take distinguished actresses, distinguished jockeys, distinguished singers, distinguished criminals, and—a very long way after those classes—distinguished lawyers and judges. (Laughter.) He thought photographers should make it clear when offering to take a complimentary photo that they would expect to retain the copyright."

His Lordship left the following three questions to the jury:—

(1.) Would the publication of the plaintiff's photograph in conjunction with the Sandow advertisement be understood by reasonable people as defamatory of the plaintiff?

(2.) Was the negative of the plaintiff on September 13 ordered by her and made by the Dover Street Studio for valuable consideration in pursuance of that order?

(3.) If the answer to the last question were in the affirmative, was there any agreement between the plaintiff and the Dover Street Studio that the copyright should belong to the latter?

There were also questions as to damages.

The jury answered the first two questions in the negative, and judgment was entered for the defendants.

CLARE v. DE REEDER—ACTION FOR ALLEGED BREACH OF CONTRACT.

Before Judge Woodfall in the Westminster County Court, Mr. Tom Clare claimed £30 from Louis de Reeder, Limited, variety agents, Cranbourne Street, W., for breach of contract.

Mr. Tyfield was counsel for the plaintiff and Mr. Lever represented the defendants.

The latter explained that the action had previously been before that Court, when a decision was given in his favour, but on the ground that there was no consideration to support the contract, the action was taken to the Divisional Court, from which it was sent back to the County Court, there being a doubt as to the consideration.

Mr. Tyfield said the plaintiff was an artist who, however, up to 1909 had not been engaged on the regular music hall stage, having previous to that time given drawing-room entertainments. He had as a friend Mr. de Reeder, who was managing director of the defendant company, and it was owing to his intervention that the plaintiff prominently took up music

hall work. A verbal agreement was entered into in 1909 by which the defendants undertook to act as the plaintiff's agents. Mr. de Reeder said to Mr. Clare: "You have got to send in your billing matter," but the plaintiff did not know what that meant, and he replied: "If I am going to be pledged in that way I shall not go into it." Upon that Mr. de Reeder said he would undertake to send in the billing matter. That was in February, 1909, and in connection with several of plaintiff's subsequent engagements the billing matter was sent in by the defendant company. During 1912 a contract was entered into by which the plaintiff was to appear at the Surrey at £60 for one week. Plaintiff, however, received information that the billing matter had not been sent in, and in consequence of this the contract was rescinded. Plaintiff was unable to obtain another engagement for that week, and he now sued the defendants for resulting loss to him of £30.

For the defence, Mr. Royce, representing the defendant company, denied that when he was introduced to the plaintiff at the Pavilion anything was said about billing matter. He never gave any special instructions to his staff to send out plaintiff's billing matter, but such matter was sent out automatically on the instruction of a lady typist.

Cross-examined, witness said the sending out of billing matter by an agent was an act of courtesy to the artist. With regard to the contract with the Surrey, the reason he did not write to the management on receiving intimation that the contract was cancelled was because a letter had previously been received from the plaintiff to the effect that he had decided to give up his connection with the defendant company.

Mr. Lever submitted that there was no legal obligation by the first verbal agreement with Mr. de Reeder to send on billing matter.

Mr. Tyfield maintained that the agreement entered into with the late Mr. de Reeder was confirmed by the subsequent agreement come to with the defendant firm.

His Honour, in giving judgment, said the case dealt more with the questions of law than with questions of fact. He failed to see why the case had been sent back to that court. He had taken a full note of the case, and for the life of him he could not see how the plaintiff could make out any legal agreement. It was not a question as to whether the plaintiff was a witness of truth. He accepted what the plaintiff had said as being said in good faith, but the question was whether he had established his claim in law, and he came to the conclusion that he had not. The plaintiff knew Mr. de Reeder for some years as a friend before the latter started a variety agency, and in his (the judge's) opinion the arrangement with Mr. de Reeder was entered into in a purely friendly way. But the case did not end there. It was an extraordinary thing to impose upon a variety agent that he should send in an artist's billing matter. He had never before heard such a suggestion since he had been at that court. As to the contract with the Surrey, the management evidently acted within their rights, and the plaintiff, having previously written to the defendants intimating that he was ceasing his connection with them, the responsibility surely rested upon him for looking after the billing matter. There were many people who were brilliant entertainers, but who yet had little or no business aptitude, and for that reason they sometimes had to suffer. After considering the evidence and all the legal arguments advanced he could only come to the conclusion that there must be judgment for the defendants, with costs.

JULY.

NON-FLAM FILMS AND MUSIC.

In the Divisional Court, before Mr. Justice Ridley, Mr. Justice Coleridge, and Mr. Justice Scrutton, Mr. Charles Doughty applied on behalf of Mr. M. J. McVittie, proprietor of the "Pop In" Kinematograph Theatre, Oldham, for a rule nisi directed to the Oldham magistrates calling upon them to show cause why a conviction recorded against Mr. McVittie should not be quashed. The conviction was for permitting music to be played in the hall without a license.

Mr. Doughty said it appeared that as his client used non-inflammable films he did not require a license under the Kinematograph Act. Requiring music to accompany the entertainment, he hired a gentleman, whom counsel would call a "musician," and that gentleman knew about six tunes, which he played over and over again in regular sequence. Mr. McVittie was summoned in respect of that alleged music, the offence being that he played music without being licensed. The question was whether the music was an integral part of the performance. If it was, a license was required, but Mr. McVittie's contention was that it was by no means an integral part. The justices, however, convicted Mr. McVittie, and it was that conviction that he desired to have quashed. Mr. McVittie asked that a case might be stated that he might go to the High Court to appeal, but the justices stated the case in such a way that he could not appeal. So, nothing daunted, he continued to commit the offence, and eventually he was summoned again. This time he engaged a shorthand writer to take all the evidence, and, unfortunately, somewhat truculently told the justices of that fact. Although the evidence given was the same as before, the magistrates did not convict. So that he had been both convicted and acquitted for the same offence.

Mr. Justice Ridley: Then he ought to be satisfied.

Counsel: I am afraid he is not; for if he was innocent on the second occasion, he was innocent on the first, or vice versa.

The Court refused the application, holding that there was no ground for interference.

SEAT-HOLDERS AND THEIR RIGHTS.

A point affecting the rights of members of audiences and proprietors of places of amusement was raised in the Court of Appeal, when the appeal was dismissed of the defendants in the action of *Hurst v. Picture Theatres, Limited*, from the verdict of £150 in favour of the plaintiff.

At the trial before Mr. Justice Channell and a special jury, the plaintiff, Mr. James Philip Hurst, a gentleman of independent means, living at Essex Villas, Kensington, claimed damages against the proprietors of a cinema hall in High Street, Kensington, for assault and false imprisonment, and for removing him from his seat in the theatre.

After he had paid 6d. for admission and was in his seat he was asked by several employees to go outside and see the manager. He refused, and finally a porter, taking him under the arms, lifted him up. The allegation was made that he had used a ticket purchased on the previous day, but no charge of dishonesty was made.

The defence was that under the decision in *Wood v. Leadbetter* the defendants could revoke the plaintiff's ticket or license to go on their premises at will. Mr. Justice Channell said the decision in that case was obsolete, and the jury found in favour of Mr. Hurst for £150.

Lord Justice Buckley said such a contention as that put forward by the appellants that they could revoke the license at will when the visitor had paid for admission and was behaving himself was contrary to good sense and contrary to law as established and administered since the Judicature Act. The appeal, in his opinion, should be dismissed with costs.

Lord Justice Kennedy concurred.

Lord Justice Phillimore differed. All one's sympathies, he said, must go to the plaintiff, but one must not allow those sympathies to affect one in deciding the law. Had plaintiff received judgment for the sixpence, with High Court costs, he would have said that was quite right. He thought the appellants were right, but he should advise theatre proprietors in future to put the conditions on their tickets.

By a majority of the Court the appeal was dismissed with costs.

LEVEAUX v. KYASHT.—AGENT'S COMMISSION.

Miss Lydia Kyasht, the dancer, was the defendant in an action heard by the Lord Chief Justice and a special jury in the King's Bench Division. The plaintiff in the action was Mr. Montague Vivian Leveaux, theatrical agent, who alleged that the defendant had illegally repudiated a contract by which he was to receive 15 per cent. of her earnings in England, America, and other English-speaking countries for a period of ten years from 1908.

Miss Kyasht denied that the plaintiff had rendered the services stipulated in the contract, and alleged that the contract had been determined by agreement.

Counsel for plaintiff were Sir Frederick Low, K.C., and Mr. E. G. Palmer (instructed by Messrs. Montagu, Mileham, and Co.); and for defendant, Mr. E. Marshall Hall, K.C., and Mr. Douglas Hogg (instructed by Messrs. Arthur Veasey and Co.).

Sir Frederick Low, in opening the case, stated that while in St. Petersburg plaintiff met two gentlemen interested in the ballet, and he came in contact with Miss Kyasht, who was then a member of the Imperial Ballet at St. Petersburg. She was then holding an appointment amounting to about £80 a year. Plaintiff considered she was an attractive and clever performer. She told him she was anxious to get an engagement in England, and that she had applied to several English managers without success. At that time Russian dancers had not attained the need of popularity in this country which they had since enjoyed. In July, 1908, Miss Kyasht signed the agreement on which plaintiff now sued. He arranged for a trial appearance of defendant at the Empire for four weeks from the beginning of October, 1908. She was to receive £40 a week. She met with success, which enabled plaintiff to secure for her a renewal of the contract. The result was that for upwards of four years, till December 31, 1913, she was continuously employed at the Empire, the last contract being for £55 a week. Down to July, 1913, when the repudiation of the contract took place, plaintiff received his commission of 15 per cent. One of the difficulties he found in regard to future engagements arose from the more generous view which the lady took of the remuneration she was entitled to than music hall managers were prepared to pay.

Under the four Empire contracts she had received £9,755, and plaintiff's commission amounted to £1,495. Roughly, her earnings had been £2,000 a year for five years. Plaintiff

had tried to obtain Continental engagements for Miss Kyasht, and he had conducted some correspondence in order to obtain an American engagement. He wrote to Mr. Schubert, who offered Miss Kyasht £230 a week. Then to his astonishment he heard that the lady had gone behind his back and had appointed somebody else to obtain an engagement for her in the United States, whilst she had appointed another gentleman to be her representative in the place of plaintiff. Defendant had obtained the American engagement, and it was now alleged that he had made no attempt to get engagements for her in America. Counsel contended that with the assistance of plaintiff she had risen from comparative obscurity to considerable fame, and now she sought to free herself from liability to pay plaintiff his commission. In June, 1912, plaintiff was made joint manager of the Alhambra, and part of the defence was that by taking that engagement he had acted inconsistently in carrying out the contract.

Mr. Leveaux, in the course of his evidence, stated that he was appointed Press representative at the Empire in January, 1909. He found it difficult to secure engagements for Miss Kyasht at the Palace and the Alhambra. He eventually got a contract at the Empire for one month at £40 a week. Then he got a contract for one year from September, 1908, to September, 1909, at £35 a week. There was an option in that contract for a further two years if she remained in England. The Empire was to pay witness his commission. He obtained another contract from September, 1909, for two years at £40 per week, the Empire to pay his commission, and in April, 1911, the last contract for two years was entered into at a salary of £55 a week. The Empire did not pay his commission in the latter instance.

Witness deposed to other steps he had taken to secure engagements for the lady in America, in Paris, and Berlin. He got a definite offer of £250 a week for South Africa. She was to provide a male dancer and eight coryphées. That fell through because she wanted £300. He had never agreed to abandon the contract or consent to its rescission.

Eventually Sir Frederick Low, announced that he had been able to arrange terms of settlement between the parties, and there would be, with the consent of the court, judgment for plaintiff for £500 and costs.

His lordship said there would be a verdict and judgment for plaintiff for £500 and costs.

SEPTEMBER.

BENET v. FINCH.—BREACH OF CONTRACT.

In the Shoreditch County Court, before his Honour Judge Cluer, Mr. Harry Benet, 29 of 3, Elmshurst Road, Bruce Grove, Tottenham, a concert party proprietor, sued Enid Finch known on the stage as Enid Cutler, of 76, Victoria Park Road, N.E., to recover £50 damages for breach of contract made in April, 1912, for her to appear at a number of towns as a soubrette and dancer in the summer of 1914 at £2 10s. a week, and in 1915 at £3 a week.

Mr. Trickett, barrister, appeared for the plaintiff, and stated that the defendant did not appear, and it was an action for liquidated damages. Plaintiff ran a concert party called The Aristocrats, and engaged defendant to appear. The engagement having been made, he then booked up at various towns, the lady's name being mentioned as one of the troupe. In May, however, just before the start of the tour, plaintiff got a letter from a gentleman

stating that Enid was leaving the stage for ever, and then a week later another one saying she had done so. "As a matter of fact," said counsel, "the lady has preferred marriage to the stage. I do not blame her, but she must pay for it."

Judge Cluer: Certainly; if any damages have been suffered.

Continuing, counsel said her refusal to go on tour placed him in a very awkward position, and finally he had to engage two artists to fill her place, one for singing and one for dancing, Carl Rolfe and Miss Zilla Bartlett; the defendant could do both. The extra cost for the fifteen weeks was £3 a week, £45 in all. Besides that, it was very prejudicial for a person to have an artist billed and then be unable to show her. As to the 1915 season, he asked for £5 damages, he being entitled to something, as it was a beneficial contract.

Judge Cluer gave judgment for plaintiff for £22 10s., with costs.

OCTOBER.

CHAPPELL AND CO., LTD., v. COLUMBIA GRAMOPHONE CO., LTD.—COPYRIGHT.

In the Court of Appeal, before the Master of the Rolls, Lords Justices Kennedy and 15 Swinfen-Eady, this case came on. The plaintiffs owned the copyright in the music of the song, "Where my caravan has rested," the author, Herman Löhr, having assigned his rights to them before the passing of the Copyright Act, 1911. They published the song with pianoforte accompaniment. After giving them due notice of their intention to reproduce the song on gramophone records, the defendants obtained a copy, set it to orchestral arrangement, and made records. They paid the author the royalties he was entitled to under the Act of 1911.

Plaintiffs brought an action to restrain the defendants from making copies of the music without their consent, and for delivery up of copies and damages.

Defendants submitted that they had only done what they were entitled to do under the Act.

At the trial Mr. Justice Neville decided that the Act gave a limited right to the author or owner of a musical work in respect of reproduction on records. In the case of an assignee before the Act this right was given to the author, and not to the assignee, and the Act did not affect or diminish the copyright of the assignee. Notwithstanding the right to protection given to the author in respect of records, what the defendants had done was an infringement. The plaintiffs therefore succeeded.

From this decision the defendants now appealed, and the Court held that the appeal failed.

FRANCIS AND DAY v. B. FELDMAN AND CO.—"YOU MADE ME LOVE YOU"—APPEAL SUCCEEDS.

In the Court of Appeal, before the Master of the Rolls, Lords Justices Kennedy and 16 Phillimore, the defendants in this case appealed from a decision of Mr. Justice Neville granting an injunction restraining them from infringing the plaintiffs' copyright in the song "You made me love you; I didn't want to do it," in a song they had published entitled "You didn't want to do it, but you did it."

The defendants contended that there was no copyright in the plaintiffs' song because it was published in the United States of America before being published in any part of his Majesty's dominions, to which the Copyright Act, 1911, applied.

To this the plaintiffs replied that the pub-

lication took place simultaneously here and in America.

Mr. Justice Neville held that there had been publication in this country within the meaning of the Act, and that the defendants' song was a colourable imitation of the plaintiffs' song. He therefore granted an injunction with costs, and an inquiry as to damages.

Mr. Kerly, K.C., was for the appellants; and the respondents were represented by Mr. Jenkins, K.C., and Mr. McGillivray.

Mr. Kerly contended that there had been no first publication by the plaintiffs in this country on May 5, 1913, within the meaning of Section 35 of the Copyright Act, 1911. There must be an actual issue of the song and not a mere offer on sale. At most the publication had only been colourable.

The Court dismissed this part of the appeal without calling on the respondents.

Mr. D. M. Kerly, K.C., argued that the defendants' song was not an infringement of the plaintiffs' song. The ideas, rhymes, scansion, and music of the two songs were all different.

Mr. Jenkins, for the respondents, contended that the general effect of the two songs was very similar, and there were many actual similarities in the expressions used.

The Court allowed the appeal.

The Master of the Rolls said the question was whether the defendants had made more than a fair use of the song so that their song was a copy or colourable imitation of the plaintiffs' song. It was not necessary to go through the alleged similarities, but, after placing the songs side by side, he had come to the conclusion that it was impossible to say that, apart from the existence in the two songs of a common idea, which was as old as the hills, there was any colourable imitation. His Lordship said that he was struck by the want of similarity. No doubt there were catch words and a jingle which caused a certain amount of resemblance, but it was impossible to say there was any infringement. He wished to add that he regretted that such rubbish as was to be found in both songs had ever been brought before the Court or that such rubbish could be entitled to the protection of the law. The decision of Mr. Justice Neville on this point could not be upheld, and the action must be dismissed with costs here and below.

Lord Justice Swinfen-Eady said the same ideas ran through the defendants' song; both were on the same lines. One song recalled the other, and the defendants' song was a sequel to the plaintiffs'. But he was unable to say that unfair use had been made of the expression of ideas in the plaintiffs' song, or that any substantial part of it had been taken or incorporated in the defendants' song.

Lord Justice Kennedy delivered judgment to the same effect.

[For report of trial see May 21.]

MOSS EMPIRES v. WALTER ROY.— BARRING.

Judgment was pronounced in Edinburgh by Lord Anderson in a note of suspension

21 and interdict at the instance of Moss's Empires, Limited, proprietors of the Empires at Edinburgh and Glasgow, against Walter Roy, a music hall artist. On January 9, 1914, the complainers and the respondent entered into an agreement whereby the respondent agreed to produce and appear in a comedy sketch entitled *Six Weeks Hence*, assisted by a cast of competent artists, at the Empire, Glasgow, for the week commencing January 4, 1915, at a salary of £30, and at the Empire, Edinburgh, for the week beginning January 18, 1915, at a salary of £30. The agreement contained a number of mutual

stipulations, and the allegation of the complainers was that the respondent, in April, 1914, in connection with a performance by him at the Alhambra, Glasgow, was in breach of the stipulations contained in a clause of the agreement, and that when they brought their action in May, 1914, he was in course of a further breach of the stipulations of that clause in connection with a performance at the King's, Edinburgh. The performance by respondent in the Alhambra and King's was of a comedy entitled *Auntie Mirren*, and the respondent averred that as that comedy had no resemblance to *Six Weeks Hence*, and as he did not take the chief part in *Auntie Mirren*, as he did in *Six Weeks Hence*, nor was the cast his, he was not in breach of the stipulation, which, it was said, prohibited his appearance and performance in any other place of entertainment.

The Lord Ordinary refused the note of suspension and interdict, and found the respondent entitled to expenses. His Lordship said that according to the spirit of the stipulation what was prohibited was a performance of *Six Weeks Hence*. This construction was according to the good sense of the matter. The purpose of the clause was to prevent anything occurring which would prejudice the success of the stipulated performance—anything which would be detrimental to a good "house" when the agreed on performance took place. If *Six Weeks Hence* were to be performed in the King's some short time before it was done in the Empire, clearly the complainers would be prejudiced, as the Edinburgh public would be unlikely to visit the Empire to see a performance which they had shortly before witnessed in the King's Theatre. But the opposite conclusion must be drawn from the facts alleged. It was common ground that the respondent was an admirable comedian, and, in his Lordship's view, the public would be more likely to visit the Empire to see an artist who had already approved himself to them in a different sketch than if they were invited to witness the performance of one of whom they had no previous experience. The complainers, so far from being damaged by reason of what had taken place, would in all likelihood be benefited.

NOVEMBER.

JAMES v. UNITED VARIETIES SYNDICATE.

At the Westminster County Court, Miss Daisy

James brought two actions against the
4 United Varieties Syndicate, Limited, and the Variety Theatres Consolidated, Limited, for £8, balance of salary due to her in respect of her engagement for Walthamstow and Tottenham for the week ending August 15, 1914.

It was stated by Mr. Lever (instructed by Messrs. Roberts, Seyd and Co.), who appeared for the defendants, that out of all the artists engaged by the Syndicate for this particular week, Miss James was the only one who refused to take anything less than her full salary.

An order was made by the Court that Miss James was entitled to the £4 in respect of each place, but that payment should be made at the rate of £1 per month.

NICHOLSON v. LONDON THEATRE OF VARIETIES, LIMITED.

At the Wandsworth County Court, before Judge Harrington, Herbert Nicholson,

13 of Alival Road, Clapham Junction, brought an action to recover £10 damages for injuries received during a per-

formance at the Grand Palace, Clapham Junction.

Plaintiff said that on July 13 he attended a performance at the Clapham Grand, and sat in the grand circle. He had been in the house about twenty minutes when a brick fell from the gallery or roof. He was struck senseless, and it was only afterwards, when he regained consciousness in the manager's office, that he learnt that it was a brick. It struck him below the left knee-cap.

His Honour held that the claim was reasonable, and found for the plaintiff for the full amount, with costs.

BOOTHROY AND ANOTHER v. HULTON —LIBEL IN PICTURES.

In the King's Bench Division, before Mr. Justice Scrutton, Miss May Boothroy and 13 Miss Lillie Allan sued Messrs. E. Hulton and Company, Limited, with reference to some photographs published in the *Daily Sketch*, representing what takes place in night clubs. The defence was a denial that the photographs or the letterpress beneath them were libellous or defamatory.

Miss Boothroy was secretary of the Chorus Girls' Branch of the Amalgamated Musicians' Union at the time, and Miss Allan was assistant secretary. During December of 1913 they were engaged, with others, to act a scene for the kinema, and shortly afterwards the photographs complained of appeared in the papers. Neither of the girls, said counsel, had ever been in a night club in their lives, and these photos of early morning scenes in one were regarded as defamatory, because among chorus girls night clubs had only one reputation, and that a very bad one.

In the witness-box Miss Boothroy said that she had acted for many kinema films, but never before in such scenes as had to be presented in this one. She did not object to a cinematograph reproduction of the scenes, because everyone would know that she had only been acting for the film, but from the paper it appeared that the photos were of actual doings in a night club. Respectable chorus girls, she added, did not go to night clubs.

No evidence was called for the defendants.

Eventually the jury awarded each of the plaintiffs one farthing damages, and judgment was entered accordingly, but without costs.

CAMERON v. EDWARDS.—AN UNREASONABLE CONTRACT.

In the Chancery Division, before Mr. Justice Astbury, Mrs. Maud Annie Cameron, ventriloquist, claimed against her

brother, Thomas Joseph Edwards, also a ventriloquist, to have an agreement between them set aside on three grounds: First, that at the time she entered into it she was under age (19); second, that she was under undue influence; and third, that it was an unreasonable contract.

Mr. Micklem, K.C., and Mr. Duke were for the plaintiff, and Mr. F. Russell, K.C., and Mr. Israel for the defendant.

Mr. Micklem said that when the agreement was entered into on April 17, 1905, the plaintiff was really a child in the hands of her brother, who was seven years older. The agreement set forth that the defendant had instructed the plaintiff in the art of ventriloquism, and stipulated that all her professional engagements were to be made subject to his approval. It was a life contract, but there was no reciprocal agreement by him to find her work for life. For seven years the plaintiff was to pay the defendant 50 per cent. of her professional earnings, and after that 25 per cent.

Mr. Justice Astbury gave judgment for the plaintiff. He said the agreement was harsh and unconscionable. It placed the plaintiff under an obligation for life to take no other engagement than was approved by the defendant. She tied herself absolutely to the defendant, and covenanted to pay him the proportions of salary and remuneration of 50. and afterwards 25, per cent., irrespective of any expenses that she should be put to in travelling and carrying out her profession. He declared the agreement not binding, and set it aside, and ordered an account of all incomes received by the defendant from the plaintiff, and an account of expenses incurred by him as the plaintiff's agent, and gave costs against the defendant.

COWEN v. MELVILLE.—COMMISSION ON LEASING A THEATRE.

Mr. Justice Bankes and a common jury, in the King's Bench Division, heard an action

15 in which Mrs. Helen Gingold Cowen, wife of Mr. Lawrence Cowen, claimed against Messrs. Walter and Frederick Melville, the proprietors of the Prince's, to recover £1,750 damages, which she alleged were occasioned through being prevented from earning a commission for introducing to the defendants a lessee, Mr. Charles Urban, ready and willing to take a lease of the Prince's.

It was stated that negotiations for the leasing of the theatre had been in progress, but the plaintiff alleged that when the defendants realised that Mr. Urban was a substantial client they altered their terms, making them more onerous, with the result that she did not get the commission which she expected to receive.

At the conclusion of the evidence for the plaintiff, Mr. Pollock, K.C., for the defendants, submitted that there was no case to go to the jury. Mr. Justice Bankes concurred. Judgment was accordingly entered for the defendants with costs.

ATTORNEY-GENERAL v. THE VITAGRAPH COMPANY.

In the Chancery Division, before Mr. Justice Astbury, a test action taken by the

19 Attorney-General to have it decided whether manufacturers of cinematograph films could give displays for trade purposes in premises not licensed under the Cinematograph Act, 1909, was heard.

Sir Charles Macnaghten stated that under the Cinematograph Act, 1909, a license had to be granted by the County Council for any premises in which a cinematograph exhibition was to be given. The premises occupied by the defendant company were in Charing Cross Road, and it was contended on their behalf that a license was not required by them because they only gave exhibitions on trade premises for trade purposes. This was a matter which had agitated the authorities throughout the country. Proceedings had been threatened in many places, and the view of the County Council was that there should be a test case in order to have it decided whether such premises required to be licensed.

Mr. Younger contended that the Cinematograph Act applied only to performances in the popular sense to which audiences went for entertainment.

His lordship, in giving judgment, said he thought it was clear that the Act aimed at the safety of the public at what were popularly known as cinematograph exhibitions, and

that he ought not to construe it as including places where a dealer, *bona fide* in the exercise of his trade, merely ran his films through a machine in the presence of customers. The action would therefore be dismissed with costs.

MARINELLI v. HICKS—AGENTS' COMMISSION.

In the King's Bench Division, before Mr. Justice Scrutton, Mr. Seymour Hicks was sued by Messrs. Marinelli (Limited), music-hall agents, for £105, commission alleged to be due to them on an agreement made between them and Mr. Hicks, which was signed by the latter's manager.

Mr. Patrick Hastings was for plaintiffs; and Mr. Field appeared for defendant.

Under the agreement between plaintiffs and defendant, Mr. Hastings stated, Mr. Seymour Hicks undertook to pay a commission of 5 per cent. upon the salary he was to earn on an engagement at the Coliseum. The engagement was for a period of six weeks. The salary was at the rate of £350 a week. There was a clause in the agreement under which it was stipulated that Mr. Hicks should not appear at any other place of amusement during the term of the engagement. Defendant now said this was an unreasonable clause, and that plaintiffs should have drawn his attention to it. In 1914 Mr. Seymour Hicks was anxious to present *Broadway Jones* at the Lyceum, and eventually the engagement with the Coliseum was not fulfilled by defendant, who declined to pay the commission.

Mr. William Agnew, secretary to Mr. Oswald Stoll, gave evidence as to the contract with the management of the Coliseum.

In cross-examination by Mr. Field, witness stated the defendant produced *Broadway Jones* at the Prince of Wales's in 1913 with Mr. Stoll's permission. When defendant proposed to produce the play at the Lyceum in 1914 Mr. Stoll enforced the barring clause, and eventually the engagement at the Coliseum was cancelled.

Mr. Field, on behalf of defendant, said plaintiff's claim could only be good upon salary earned. Mr. Hicks had been placed in a position in which he had either to put an end to the agreement with the Coliseum or suffer heavy damages in connection with other engagements he had entered into.

Mr. Seymour Hicks having given evidence, Mr. Justice Scrutton gave judgment for the plaintiffs. It had, he said, been pleaded that it was not owing to default of Mr. Hicks that this commission was not earned. There could be no doubt that what prevented the commission being earned was that Mr. Hicks consented to his contract being cancelled in order that he might go on with the performance at the Lyceum. That seemed to be clearly within the meaning of the contract, and did not involve any question of moral obligation of any kind. Mr. Hicks did not seem to have read the barring clause, and he did not seem to have known that there was a barring clause. There must be judgment for the plaintiffs, with costs.

LONDON THEATRE OF VARIETIES, LTD., v. EVANS—SKETCHES REPRODUCED AS FILMS.

In the Court of Appeal, before Lords Justices Buckley, Phillimore, and Pickford, the defendant, Mr. Will Evans, comedian, appealed from a judgment of Mr. Justice Bailhache, in an action brought against

him by the London Theatre of Varieties, Ltd., claiming an injunction restraining him from giving, or permitting to be given, any colourable imitation, representation, or version, on the kinematograph, of the sketches, *Building a Chicken House* and *Harnessing a Horse*, in breach of an agreement of March 15, 1912.

Sir Frederick Low, K.C., Mr. McCardie, and Mr. E. L. Barnes (instructed by J. B. and G. S. Bernstein) were for appellant; and Mr. Schiller, K.C., and Mr. Patrick Hastings (instructed by Amery, Parkes, and Macklin) appeared for respondents.

The facts, as stated at the trial, were that by the agreement defendant contracted to give plaintiffs the benefit of his exclusive services at a number of halls for a fixed period. Under one clause he undertook not to give, or permit to be given, any colourable imitation, representation, or version, of his performances. The action turned on the meaning of "imitation, representation, or version."

Defendant submitted that the clause was aimed, not at kinematograph reproduction, but at what were known as No. 2 companies, and that it was not possible to have a kinematograph reproduction of a performance part of which consisted of patter.

According to the evidence there was a material difference between the reproduction of *Harnessing a Horse* and the actual performance, and his lordship excluded that from his judgment.

As to the other sketch, *Building a Chicken House*, the evidence showed that the reproduction was an exact copy of the performance, with the exception of the patter.

His lordship held that the substantial merit and attractiveness of defendant's performances was in his facial expressions and gestures, which were reproduced on the kinematograph; that the film version was a colourable imitation; and that there had been a breach of the agreement in that case. He therefore made a declaration to that effect, and entered judgment for plaintiffs for the declaration and its damages, with costs.

Lord Justice Buckley now asked Sir Frederick Low, in the course of his argument for the appellant, what was "colourable" imitation?

Sir Frederick Low replied that if there was a horse in the sketch and it was represented on the film by a donkey or a mule, that would be a "colourable" imitation. So, likewise, if a man appeared in coat and waistcoat, in the sketch, and in his shirt-sleeves on the film, that would be a "colourable" imitation, provided always that there was resemblance in other respects. But there could not be a colourable imitation as regarded *Building a Chicken House*, because neither the patter nor the jokes, which were such distinguishing features of the sketch, were reproduced. A laugh could not be reproduced on the film.

Lord Justice Buckley: It can, in a sense. Is gesture and sound the essence of the performance?

Sir Frederick Low submitted that these elements involved the presence of the living actor.

After further argument and the reading of the evidence and judgment, the Court allowed the appeal.

Lord Justice Buckley said that, in his judgment, the appeal should be allowed. The case was one in which the plaintiffs sued the defendant for breach of clause 9 in the contract. That contract, by its earlier clauses, gave the plaintiffs the exclusive right to the defendant's services, and so far the defendant was personally precluded from working for somebody else. Clause 9 added something to that; it provided that the defendant should not give or

permit to be given any colourable imitation, representation, or version of his performance. The question raised by that clause, therefore, was, What were the rights of the parties, assuming that a film had been taken of a performance which was said to be a colourable version of the actual performance? It was necessary to see what was the nature of the performance and to what extent it consisted, on the one hand, of patter, and, on the other hand, of facial expressions and gestures. The former could not be reproduced on the cinematograph, whereas the latter could. In order to decide the question it was essential to know whether what was relied on as a colourable imitation of the performance was a performance substantially appealing to the eye, which could be reproduced, or to the ear, which could not be reproduced. In his opinion it was a question of fact.

His lordship then referred to the sketches mentioned in the Court below, and said that as regards *Harnessing a Horse* the learned judge was quite right in dismissing it from his consideration. In that case there was a material difference between the reproduction on the film and the actual performance of the piece in the music-halls. With regard to the sketch, *Building a Chicken House*, it now appeared that it was not the defendant who had reproduced the performance, and he had taken no part in the reproduction; and further, on the evidence, it was impossible to say what the sketch contained. He thought the learned judge had by mistake attributed an incident to it which belonged to another sketch. He was therefore of opinion that the declaration made by the learned judge was not authorised by anything that had been proved in evidence, and it was obvious that the judgment could not stand. No doubt a serious question might arise as to the effect of clause 9 on proper materials, but in the present case the materials that had been furnished did not enable a decision to be arrived at. He thought no case had been made in behalf of the plaintiffs, and no advantage would be gained by sending the case back for a new trial. He did not quarrel with the principles of law laid down by the learned judge, but he was of opinion that his judgment must be reversed, as it appeared to be based on a miscarriage of facts.

Lord Justice Phillimore and Lord Justice Pickford delivered judgment to the same effect. [For report of trial see January 26.]

DECEMBER.

VESTA VICTORIA v. MOSS'S EMPIRES.— BREACH OF CONTRACT.

In the King's Bench Division, before Mr. Justice Bray, Miss Vesta Victoria brought an action for breach of contract against Moss's Empires, Limited.

Mr. Gibbons, K.C., and Mr. E. G. Palmer were for the plaintiff, and Mr. Holman Gregory, K.C., and Mr. Story Deans were for the defendant.

Mr. Gibbon, who opened the case at some length, said that the plaintiff was due to appear at Stratford Empire on December 8 last year. It was a house running two shows a night, and on the Monday Miss Vesta Victoria attended with her manager at about six o'clock. Her turn was to occupy fifteen minutes, she being by far the most highly paid artist in the show. She had her properties with her, and sent her hand parts to the conductor in the usual way. She saw the stage manager who allotted her dressing-room No. 3, but about 6.20 p.m. the manager appeared on the scene

and told her that he had received a telephone message that "she was not to appear because she had failed to send in her bill matter or notify that she was going to be present." Mr. Terry, her manager, pointed out that he wrote on October 25, 1913, indicating what she would do. The manager thereupon telephoned to the head office and then said he would not allow her to appear as she had not attended a rehearsal. Outside the theatre her name was billed in life-size posters with the word across, "To-night." Miss Victoria remarked: "I do not attend rehearsals except I want one if I am singing a new song, and then I want one for my own sake." She also pointed out that if she did not appear she would break faith with the public; then the manager remarked that a substitute was arranged for at 6 o'clock. She remained in the theatre till 9 o'clock, when the second "house" had commenced, and the adverts. were then still up marked "To-night." Mr. Terry inquired at the booking office whether she would appear that night, and he was told that she would, and was given the times at which her turns would come on. Counsel remarked that the substitute was a Miss Veronica Brady. Miss Tilley was entitled to £140 for that week. Counsel proceeded to refer to the question of the rehearsals as were advertised in the professional journals. He contended that as far as Miss Victoria was concerned the rehearsal rule never had applied.

Counsel suggested that the reason for the desire of the defendant to cancel the contract was that at about that time a change was coming over the stage. The day of the big star at a big salary was waning, and the day of the revue was dawning. It was rather difficult for a small hall to carry a big artist, and though at Stratford they did not have a revue, a sketch was included, entitled *Should a Woman Tell?* written by the Vicar of Brixton. That had obviously been put into the programme after Miss Victoria's engagement had been entered into.

Mr. Gibbon stated that the actual damage the plaintiff suffered through not being allowed to perform the contract was £2,240. Counsel went on to deal with two other contracts made subsequent to the date of the first contract between the parties. One of these, dated March 20, 1912, contained a clause that the dates mentioned in it may be transferred by the artist provided two months' notice was given.

Mr. Story Deans: The whole point is as to whether when the lady gives notice to transfer the date it is at her option to state the date to which she wishes to be transferred. The lady claims to have entire discretion as to the date to which the transfer may be made.

Mr. Gibbons: The point does turn on this special clause, but I don't suppose there is any other artist in the world who has that clause in his or her contract. It was inserted because of disputes Miss Victoria had before. The third contract, said counsel, was dated July 9, 1912, and contained a similar clause. What the defendants set up in that case was, as they said, the custom of the profession that where an artist wanted to change a date he or she must submit a book of vacant dates, so that those who engaged them might pick out any they liked and fix up a transfer. The plaintiff's contention was that there was no such usage, and even if there were any sort of usage it could not do away with the bargain made between them by the other contracts. The defendants could, counsel contended, have fitted dates that had been suggested to them, but their action showed that they desired to bring such engagement

to an end or to bring Miss Victoria to throw them up. Those contracts they had repudiated because they had made it impossible for the plaintiff to perform them. With regard to the first contract, in his submission, even if the defendants were right on their point that the lady did not attend rehearsals when notified and when required, his own submission was that that would not be a matter which would entitle them to put an end to the whole of the contracts. It might be a matter which would entitle them to sue for any damage they sustained by loss in consequence of the want of rehearsing. The attitude of the defendants in that respect was, he contended, a mere quibble in order to get rid of the plaintiff. The loss the plaintiff had sustained under the second contract was only £140—one week's engagement—but on the third contract she had lost thirteen weeks' salary at £140 and three weeks' salary at £90, making altogether £2,090. The total gross loss on the three contracts was £4,470, but, of course, certain deductions had to be made for expenses, etc.

The plaintiff, Miss Vesta Victoria, then gave evidence.

Miss Victoria agreed with her counsel that she had introduced several popular songs. There was, she said, no necessity for her to rehearse.

Invited by the judge to give the reason why, Miss Victoria said that she had her own business, and did not need anyone to assist her. She performed entirely alone, but was, of course, accompanied by the orchestra.

Replying to her counsel, plaintiff said that her repertoire was a large one, and because she sang a certain song on a Monday night it did not follow that she sang the same song throughout the week.

Giving evidence in regard to the engagement at Stratford, Miss Victoria stated that the previous week she appeared at the New Cross Empire, and did not on that occasion attend the rehearsal. She received no notification or request from the defendants to attend the rehearsal at Stratford, and, in view of her programme, she did not deem it necessary to attend.

In reply to her counsel, plaintiff said that her expenses when appearing in London were £2 a week. In the country they were £8 a week.

Cross-examined by Mr. Holman Gregory, plaintiff said she could have filled up her vacant dates for £40 a week, but her figure was £140. It was true that she received an offer to work two halls for £80 a week, but she declined this offer.

Replying to a further question on the following day, plaintiff said she was always at the theatre at the time of rehearsal in order to look after her dresses and make other necessary arrangements.

Are you present when the band rehearses your music?—I am there, but I don't rehearse my songs.

If the band are not playing your music right, don't you correct them?—Certainly I would correct them.

If you want some particular effect, don't you tell them what effect you want and where you want it?—Those effects are always marked in the music.

But don't you point it out to them?—Yes, just before I go on the stage at night.

Replying to a further question, the witness said that the band did not rehearse her music. "I don't think it is necessary to rehearse my music," she added. "If it were I should do so in my own interests, as I have a big reputation to study."

Asked why she did not attend the rehearsal at Stratford, the plaintiff replied that she did not go to the London halls in the daytime because she took her things with her at night.

Further questioned as to the practice of attending rehearsals, plaintiff said she considered that notice in a newspaper was not sufficient, and that she had always regarded a notice sent her as a proper one, and recognised the obligation upon her to attend. In the correspondence which had taken place between the parties, her solicitor had made that point quite clear.

Re-examined by Mr. Gibbons, plaintiff said that when she interviewed agents with regard to filling the vacant dates it would not, with her experience, have been advisable to accept less than £140 a week. Only on two previous occasions had she been put on the stage after the bioscope, as was the case at Nottingham, where she appeared the week after her Stratford engagement. There was no difficulty about her music; it was the sort of music a theatre band was accustomed to playing.

Mr. Edward Terry, Miss Victoria's manager, gave evidence.

Opening the defence, Mr. Gregory said it certainly was not with the cognisance of the head office that the fact that Miss Vesta Victoria would not appear was not notified to the public at once. Proceeding, he said that Moss Empires, Limited, was a just firm, but it had to be strict, especially in regard to certain matters. One of the issues in that case, he pointed out, was when an artist wished to transfer a date, had that artist any right to say it should be transferred to such and such a date? It was, he contended, impossible to leave that right to an artist. The bills had to be arranged with a view to the capacity of the houses, and it would be an impossible proposition if, through artists being given that right, a bill became overloaded with stars. The power of naming the alternative date must rest with the management if the halls were to be run on businesslike lines.

Dealing with the events of the day when plaintiff was to have opened her week at Stratford, counsel said that until that time she had always, with one or two exceptions, attended rehearsal when appearing under contract with the defendants. The previous week at New Cross she did not appear at rehearsal, but the local manager omitted to inform the head office of the fact. She did the same thing at Stratford, and that led to the cancellation of the contract. The defendants had, he contended, acted properly, even if it might appear that they had acted harshly. They certainly had no intention of benefiting at the expense of Miss Victoria.

Samuel Ambler, conductor of the defendants' theatre at Leeds, stated that when plaintiff had played at that theatre she had attended rehearsal.

In cross-examination witness said that Miss Victoria's music was of a simple character and in itself did not require rehearsal. The chief point, however, was the "cues."

Harry Leybourne, who had appeared in the same bill with Miss Victoria, said he remembered that lady rehearsing at Hull.

Other evidence was also given to a similar effect on Friday, December 11.

Henry Tozer, chairman of the Tivoli, Ltd., and other halls, said if he had a contract which said the artist was to attend rehearsals if required, and no mode of notification was stated, the way in which it should be given was a recognised system of publicity in the professional papers. The notices as to calls, etc., were issued by the managers, and the papers regarded such notices of importance to

the extent that they never failed to send for them.

Giving evidence on the question of transfer, the witness said that in such contracts upon notification by the artist that he or she wished it to be changed, that request was accompanied by a date-sheet (giving the artist's open dates), and the management selected, in lieu of the original date, one suitable. They then communicated with the artist and endeavoured to fix one suitable to both parties. He had never heard of an artist fixing his or her own altered date, and from a management point of view it would be impossible. The usage on that point was that the fixing of the date should be mutual.

The witness did not agree with a statement that the syndicates were at that time endeavouring to get rid of big artists in order to put on revues.

Questioned as to the necessity for rehearsal, witness said it was of importance to the management that an artist like Miss Victoria should rehearse.

Charles Gulliver, managing director of the London Theatres of Varieties, Limited, also gave evidence as to the usage of the method employed in a call for rehearsal when a contract was silent on that point. The method was always, he said, to publish the call in the professional newspapers. The witness gave evidence similar to that of the previous witness in regard to the system followed in arranging transfer dates. He had, he said, never heard of a case where the artist had the sole right of selection.

Ernest Wighton, chief of the booking staff of the defendant company, stated that a number of dates to which the plaintiff desired her engagements to be transferred were unsuitable. In some instances she desired engagements which would involve two appearances at a provincial hall within six months or thereabouts, and in the provinces there should be at least an interval of a year between a star artist's appearances. All complaints as to artists not attending rehearsals would come to him, and he had never, prior to the dispute at Stratford, received any such complaint regarding Miss Victoria.

The case was resumed on Monday, December 14, when Ernest Wighton, recalled for the defendants, was further cross-examined by Mr. Gibbons. He was questioned at some length upon the reasons given by the defendants for declining to accept transfer dates suggested by the plaintiff. They could not, he said, put her on at Nottingham, in April 1914, as she had appeared there as recently as the previous December. They could not accept a date for Leeds for April 13, 1914, as they already had a bill for that week costing £214, and to complete it they wanted a turn of about £40 instead of £140. The following week they were unable to put the plaintiff in a Liverpool bill, as Miss Hetty King was appearing there. Witness explained that the Moss Empires Co. had two theatres in Liverpool, and they made it a rule never to have a comedienne at each theatre during the same week. When they had a comedienne at one they endeavoured to secure a comedian or a sketch as the star attraction at the other hall.

Asked what was the custom in regard to transferring dates, witness replied that there was only one practical custom, and that was for the artist to send in a list of his or her bookings and vacancies, and the proprietors or syndicate selected a vacant date, looked at their books for the corresponding date, and endeavoured to fill it in.

The Judge: If you select an engagement

for a vacant date, is the artist bound to accept it?

Witness: No; an artist might say the journey was too far, or he didn't care for the town, or something of that kind.

The Judge: What happens suppose you never agree as to dates?

Witness: I have never known that happen yet.

Replying to a further question, witness said that the custom of transferring dates applied to a contract whether that contract contained a transfer clause or not.

Other evidence was given.

His Lordship, in summing up, put questions which the jury answered as follows:—

(1) Have the defendants proved that there is a well-recognised and universal custom applying to all contracts of engagements between music hall artists and the management which do not contain express provisions therefore that an advertisement in two or more professional newspapers shall be sufficient notification of the date and place of rehearsal and of a requirement by the management that the artists shall attend?—No.

(2) If there is no such custom, did the plaintiff by her contract so agree?—No.

(3) If there is such a custom, did the defendants by their conduct waive the attendance of the plaintiff at rehearsals so notified unless she was singing a new song or unless they specially required her to attend?—Yes.

(4) Was it reasonably necessary for the plaintiff to attend the rehearsal on December 8 to ensure a satisfactory performance?—No.

(5) Did the plaintiff commit a breach of her contract by not attending at Stratford at the rehearsal on Monday, December 8?—No.

(6) Did the defendants refuse to allow the plaintiff to perform during the week beginning December 8?—Yes.

(6A) Did the plaintiff know and understand that defendants had terminated the contract of December 9?—No.

(7) Did the defendants forthwith after December 8 exercise their right to determine the contract under Clause 16, and notify such determination to the plaintiff or her solicitor?—No.

(7A) Did the defendants within a reasonable time after December 8 exercise such right and give notice thereof?—No.

(8) Did the plaintiff *bona fide* exercise her right (if any) to transfer her engagements under the contracts of March 30, 1912, and July 9, 1912, and give other dates in lieu of the dates transferred?—Yes.

(9) Have the defendants proved that there is a well-recognised and universal custom applying to all contracts of engagements between music hall artists and the management containing a clause giving the artist the option of transferring dates and containing no special provision how the new dates shall be fixed, that the artist shall submit to the management the artist's engagement book showing the whole of the artist's future engagements, and that the management shall have the right to select from such dates as appear from the book to be vacant?—No.

(10) Did the defendants refuse to allow the plaintiff to perform on the transferred dates given by her?—Yes.

(11) What damage has the plaintiff sustained by reason of the breach?—

(a) Of the contract of July, 1911?—£1,600.

(b) Of the contract of March, 1912?—£130.

(c) Of the contract of July, 1912?—£1,530.

This meant a verdict for the plaintiff for £3,260.

His Lordship did not enter judgment, legal

argument being reserved until December 18.

On that date, Mr. Holman Gregory, K.C., for the defendants, submitted that the plaintiff was not entitled to judgment. First of all, he said the plaintiff was not entitled to judgment in respect of the four dates of two agreements in 1912, when she did not ask for dates to be transferred. These were engagements at Glasgow on October 5, 1914, and at Finsbury Park, New Cross, and Stratford. Up to this moment there had been no suggestion by the defendants that they intended to break the contract. His clients had never repudiated their agreements of 1912 in any shape or form. They had affirmed them throughout, and what they had said was that the plaintiff was taking a wrong view of the terms of their agreements, and they could not agree as to what she was alleging as to the transfer of dates. In his submission with regard to those four dates the lady had no cause of action. His next point dealt with the other dates in the two contracts of 1912. The plaintiff said she had a right to transfer her engagements. His submission was that on a perusal of those two contracts it was quite clear she had no right to fix dates. It was clear that the dates, if anything, were to be fixed by the defendants.

His Lordship: Is not that rendered immaterial by the finding of the jury, who obviously took the view that the defendants were going to perform their contract, as they were not ready and willing to give dates?

The Counsel suggested that there was no evidence to go before the jury that the defendants were unwilling to fix the dates. After some further argument the Judge said he thought that the question must be left to the Court of Appeal as to whether there was any evidence of that or not.

Counsel proceeded to deal with the third point, with regard to the engagement under the 1911 contract, and stated that it was quite clear that if the plaintiff did not attend rehearsal upon notice that the defendants had a right to determine the contract. He suggested that in regard to certain findings of the jury there was not sufficient evidence to justify them.

Mr. Gibbons, K.C., for the plaintiff, pointed out that with regard to the four dates they only constituted one quarter of the whole of the dates they were discussing in the case. With regard to three-quarters of the contract, the plaintiff had asked to do certain things and the defendants had refused to do them. His submission was that the line that the defendants had taken up showed that they intended to put an end to the whole contract.

The Judge said the refusal to perform three-quarters of the contract did not imply a repudiation of the whole.

Mr. Gibbons submitted that it did, because it put his client in great difficulty. He went on to point out that one could conceive from the finding of the jury that the defendants were not *bona fide* in what they did.

The Judge: I think that was the meaning of the jury, but I am not certain that it amounts to repudiation of the whole contract.

Counsel respectfully submitted that it did. The plaintiff was not bound to answer the call of the defendants who, in regard to three-quarters of the contract had not dealt honestly and *bona fide*. If she could not transfer her dates, her contract was really no good to her, and she was entitled to say that the contract was absolutely unworkable. She might get an engagement in America to-morrow at two or three times the salary she could get in this country, and she might say that in consequence she was going to transfer her dates. The question went to the whole root of the con-

tract, and if the defendants refused to transfer the dates it would be a reason for her repudiating the contract. He asked his lordship to say that, considering the nature of the case, and the conditions under which music hall artists worked, that the transfer of dates went to the whole root of the contract, and that she was not bound to act upon dates she had not asked to be transferred.

His Lordship, in giving judgment, said the question was what judgment was the plaintiff entitled to upon the findings of the jury. He was quite clear that she was entitled to the damages awarded by the jury in respect to the contract of July, 1911. The jury had found that there was no custom, that there was no conduct by her that would justify them believing that she accepted those dates as notification. They further found that there was no breach of contract. If there was no breach of contract it seemed quite clear that the defendants had repudiated the agreements. In fact, it was not denied upon the pleadings, and, therefore, the plaintiff was entitled to the damages awarded on that point, namely, £1,600.

The next he had to deal with was the contract of March, 1912. A very difficult question arose as to what was the true construction of the transfer clause. He had not thought it necessary to solve that question. He left it to the jury as to whether the defendants were ready and willing to give other dates if the plaintiff submitted to them her engagement book. Their contention was that they could not give dates without her engagement book. It was not until a late period of the trial that he saw the materiality of the question. Mr. Storrey Deans (for the defendants) brought it to his notice, and asked him to leave that question to the jury, hoping, no doubt, that the jury would find in his favour, and they found against the defendants. In his opinion, there was evidence to support that. Mr. Gibbons had boldly challenged defendant's *bona fide* from beginning to end on grounds on which he was entitled to, and the jury were entitled to look on the whole circumstances, and see whether there was any *bona fide* intention to give the plaintiff dates, and they came to the conclusion that there never was any *bona fide* intention. The jury found that the defendants were not ready and willing to give further dates, they broke their contract in that respect, and the plaintiff was entitled to have the damages in respect to those dates. In regard to the question of October 5, 1914, and another date, in respect of which the jury had awarded £130 and £200, it was difficult to select a proper question for the jury. He was disposed to think that the conduct of the plaintiff was such as to amount to a repudiation of the whole contract of July, 1912. As the jury had not found that, he felt a great difficulty in finding it himself. He did not think he was the authority to do so. He was sorry Mr. Gibbons did not suggest it for he felt sure the jury would have found in his favour if he had. He was entitled as a matter of law to say that the conduct of the plaintiff did amount to repudiation of the whole of the contract. Therefore, he could not give judgment for £130 and £200. Whether what happened on October 5, 1914, which was after the commencement of the action, would entitle the plaintiff to say that "While you only offer that I should perform upon the terms upon my submitting to the co-operative system," and whether that was a real offer to allow her to perform might be raised on a future occasion. He would say nothing more about it, because that arose in respect to a breach after the commencement of the action. The result was that his judgment must be for £2,930, with costs. As

he had not been asked anything about the counter-claim, he was not going to make any declaration with regard to it, and the counter-claim would be dismissed, with costs.

GIDDINGS v. PEPI.—THE 50-50 CO-OPERATIVE AND OVERLOADING A BILL.

At the Darlington County Court, before Judge Templar, Alfred J. Giddings and Adelaide

9 E. Giddings, brought an action against Signor Pepi, proprietor of the Hippodrome, Darlington, for £11 14s. 10d., balance of salary alleged to be due in respect of a week's performance in August last at the Darlington Hippodrome. Mr. T. Richardson (instructed by Mr. E. Wooler) was for the plaintiffs, and Mr. A. W. Smith represented the defendant.

Mr. Richardson explained that the usual salary of Mr. and Mrs. Giddings, who were known as the "Zomahs," thought-readers, was £50 a week, but they agreed with Signor Pepi to appear at his hall in Barrow the week beginning August 10, and at the Darlington Hippodrome the week commencing August 17, and to accept as salary 25 per cent. of the gross takings for the week. That agreement was carried out at Barrow, but a difficulty arose over the Darlington engagement. The War had begun, and the managers of the music-halls apparently became nervous, and an arrangement was entered into between certain managers and the Variety Artists' Federation, of which plaintiffs were members, that 50 per cent. of the gross takings should be retained by the managers and that the other 50 per cent. should be divided amongst the artists *pro rata* to their salaries. The defendant said he adopted the scheme, but the plaintiffs said they never agreed to it, and that they were not bound by the agreement of the Variety Artists' Federation. If they were bound by it then the manager had no right to engage, as he did the week before the performance, an additional quartet at a salary of £25, as that would reduce the amount to be received by the other artists. The gross takings for the week amounted to £175 18s. 3d., and plaintiffs' share of that at 25 per cent. amounted to £43 19s. 6d., but they were only paid £32 4s. 8d., leaving a balance due of £11 14s. 10d., the amount of the claim.

His Honour said in his opinion it was practically an undefended action. If the position was to be changed and a new scheme adopted it should be done in sufficient time to allow of artists considering their position, and not sprung upon them at the last minute. If plaintiffs had consented to come into the scheme there was the other question of the additional turn, which seriously reduced plaintiffs' salary. There would be judgment for the plaintiff for the sum claimed, £11 14s. 10d., and on the application of Mr. Richardson awarded plaintiff costs on Scale C on the ground that the action was of importance to a class of persons.

Mr. Smith asked for leave to appeal on the ground that the contract was unstamped, that the verdict was against the weight of evidence, and that if plaintiff came under the V.A.F. agreement the dispute should have been submitted to arbitration.

Leave of appeal was granted, stay of execution being given for one month.

KRAYS v. NORTHERN AMUSEMENTS CO.—REDUCED SALARIES.

A case arising out of the reduction of artists' salaries through the War was heard in the Halifax County Court before Judge McCarthy, when the Four Krays sued

the Northern Amusements Company, Brighouse, for the balance of salary.

Mr. R. Watson (instructed by Messrs. Judge and Priestley) appeared for the plaintiffs, and Mr. W. F. W. Rhodes for the defendants.

Counsel for the plaintiffs said the action was to recover £6 12s. 9d. alleged to be held over by the defendants. Plaintiffs were engaged to appear at the Empire on September 14 and the following week, and they now alleged that the defendants misrepresented the facts, deceiving them into a scheme under a co-operative basis, such as would be approved by the Variety Artists' Federation. His client, counsel said, received a letter from the Northern Amusements Company, at Brighouse, which was controlled by Mrs. Reynolds, whose husband was an agent for obtaining artists for different places of amusements. Mr. Reynolds wrote on September 2 that he thought he could get the plaintiffs an engagement at the Brighouse Empire, adding: "I might be able to put you in on September 14, if you are willing to work under the V.A.F. 50 per cent. co-operative system, which is at present in force at this hall." His clients viewed the offer in a favourable light, and therefore entered into the contract under which the action was brought. When the artists got there they found, not a handsome and comfortable hall, but an ancient skating rink, and the only persons in charge were Mrs. Reynolds, the pianist, and a violinist, who did not turn up after Monday night. In short, it was not a place which would have been approved by the Federation to receive 50 per cent. of the receipts. He submitted that the contract had been entered into owing to the misrepresentation of the defendants, who induced his client to come. He could anticipate the defence, which would be that anyone was entitled to contract irrespective of the contract being approved by the Federation. His clients, as members, would never do that, and they were in that case given to understand that the Brighouse Empire was a hall under the V.A.F. scheme.

Mr. Wm. Kray said the average earnings of his troupe were £20 to £25 a week. The plaintiff went on to explain that when he arrived in Brighouse on the Monday morning he thought that things did not look very hopeful for the week. He and his friends gave their performance, but on the Saturday night, when he went to receive his money, Mr. Cooke, Mr. Reynolds's representative, declined to pay full salary. The position was then taken up that they were only entitled to 50 per cent. He wished to take that amount and sign under protest. He objected to taking only 50 per cent. on such a hall as that at Brighouse, where there was "no expense." He wrote to the Federation on the matter, and made a demand for his full contracted salary on the Friday, in order that they should get the money from the bank.

Mr. Rhodes argued that the plaintiff knew Brighouse. It must be assumed that he knew what sort of a place it was, and that it was not being run at great expense. His clients claimed that though they had not asked the permission of the V.A.F., they had a right to enter into contracts.

His Honour called attention to the letter and the sentence, "If you are willing to work on the V.A.F. 50 per cent. co-operative system which is at present in force" and asked what other meaning could be placed upon it.

His Honour, in giving judgment, said the whole question was what was the meaning of the contract under the 50 per cent. co-operative basis, as approved by the V.A.F.

In order to explain what that meant, he turned to the letter which was the origin of the whole contract. He thought that the plaintiff was justified in considering that the Empire had come under that system, and that it was a registered hall working on the system which variety artists introduced at the time of the War. Now it turned out that the hall had nothing to do with the V.A.F., and that the defendants simply said, "We annex that scheme, and we are working under it." If they had made that fact known in their contract or in previous correspondence warned the artists that they had nothing to do with the V.A.F., he should have been inclined to agree with Mr. Rhodes. The object of the V.A.F. was to insist upon entering into negotiation in respect of halls, and that was very clearly stated. Some halls were being run at great expense, and 50 per cent. was a reasonable basis. Some, however, had little expense, and 50 per cent. would be a monstrous difference to artists who had to travel a distance. A bargain had been struck, and he therefore gave judgment for the plaintiffs, with costs.

MILBURN v. HUDSON—CLAIM FOR COMMISSION.

In the King's Bench Division, before Mr. Justice Shearman, Mr. Eli Hudson was defendant in an action brought by Mr. Hartley Milburn, a music-hall agent, for damages for alleged breach of agreement to pay him a commission of 10 per cent. on certain engagements secured for Olga, Elgar, and Eli Hudson Troupe. The defendant denied that any commission was due to him by the plaintiff.

Mr. Patrick Hastings and Mr. H. J. Wallington (instructed by Messrs. J. B. and G. S. Bernstein) appeared for the plaintiff, and Mr. Clavell Salter, K.C., and Mr. E. F. Lever (instructed by Messrs. Roberts, Seyd, and Co.) for the defendant.

Mr. Hastings said that the plaintiff had for years acted as agent for Mr. Hudson. The case arose out of certain agreements by which the defendant agreed to pay 10 per cent. to the plaintiff in respect of next engagements obtained by the troupe at particular halls. His lordship had to interpret the agreements and say whether a tour of three years with Moss' Empires secured in February, 1912, came under that head. The defendant pleaded that there were certain intermediate engagements which covered the agreements, and that he was not liable to pay commission on the Moss' Empire tour. The plaintiff replied that the intermediate engagements came under the designation of "odd weeks," and could not be regarded as "next engagements."

Mr. Milburn, giving evidence, said that the expression "odd weeks" meant, in the music-hall world, a period that did not constitute a tour. He secured a contract for the defendant with the Variety Theatres Controlling Company for the appearance of the Hudsons at £90 per week, rising to £95 and £100, but the defendant said that he could not sign it as he had signed on for a tour with Moss' Empires (Limited).

Mr. Eli Hudson, the defendant, said that before December, 1908, the date of the agreement with the plaintiff, he had performed for Moss' Empires (Limited). In March, 1911, he entered into engagements with some of Mr. Oswald Stoll's halls, and he performed at the Coliseum and elsewhere. In respect of these performances he paid the plaintiff the 10 per cent. commission. Later he desired to get

fresh engagements with the Moss' Empires, and was offered £75 per week, but would not accept it. The plaintiff told him that he would not get more money from Moss's, and suggested that the opposition halls should be tried, adding that he believed he could get £90 or £95. The witness replied that he would rather perform with Moss's for less money as he was acquainted with the audience. He did not tell the plaintiff to go to the Variety Theatres Controlling Company if Moss's would not pay more. Ultimately the witness went personally to Moss's and fixed up an engagement.

The case was continued on the 16th.

Mr. Jack Goodson and Mr. James William Tate both declared that an artist was not bound to accept an offer which an agent had obtained for him. The former stated that "auctioneering" was a well-known practice in some quarters.

In the end his Lordship gave judgment for the plaintiff, with £300 damages.

MARINELLI v. L.C.C.

QUESTION OF LICENSING AN ALIEN ENEMY AS AN AGENT.

Mr. Hopkins, sitting at Bow Street Police Court, delivered a considered judgment in the matter of the appeal of Messrs. H. B. Marinelli (Ltd.), of Charing Cross Road, against a decision of the London County Council refusing to grant the company a license to carry on the business of a music-hall artists' employment agency.

Mr. Patrick Hastings (instructed by Mr. Bernstein) was counsel for the appellants; and Mr. A. H. Bodkin (instructed by Mr. J. Godfrey) appeared for the County Council.

Objection was successfully taken before the County Council to the renewal of the appellant company's license on the ground that either the whole or the majority of the shares were held in trust for Mr. Marinelli, a German subject, in America, to whom profits earned by the agency might be remitted.

Mr. Hopkins, in giving his decision, stated that from the materials before him he was able to decide that the company was the creation of Hermann Beuttner (known as Marinelli); that it was bound hand and foot to its creator; and that, for all purposes other than legal and technical, the company was the individual Hermann Beuttner. Having come to the same conclusion, the County Council dropped the company and dealt with Hermann Beuttner, and he thought the Council was right in so doing. Hermann Beuttner was a German subject, and, therefore, at that moment an alien enemy. It was true that many facts were before the Council which might mitigate his hostility, but which could not alter his status. If he were then resident in the United Kingdom, he would be liable to register himself as a German and to conform with the restrictions of the Aliens' Restriction Order. These facts having been established, the Council declined to renew the license, and the magistrate was of opinion that they were right in so doing. His worship did not dissent from the proposition for which Mr. Bodkin contended, that it would amount to a scandal if the County Council, in considering the question of a renewal of the license of an employment agency, carrying on in the metropolis a great domestic, foreign, and Continental business, were debarred from deciding in war-time that the applicant was an unsuitable person to hold the license by reason of the fact that at the time of the decision the status of the applicant was that of an alien enemy. The appeal would therefore be dismissed, with twenty guineas costs.

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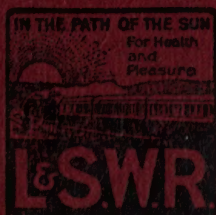
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